

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2909.

SATURDAY, JULY 28, 1883.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE, 22, Albemarle-street, London, W.

The NEXT ANNUAL GENERAL MEETING will be held at SOUTHPORT, commencing on WEDNESDAY, September 19.

President Elect.

ARTHUR CATLEY, Esq., M.A., LL.D., F.R.S., F.R.A.S.,
Sedgwick Professor of Mathematics in the University of Cambridge.

NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare beforehand an abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and the Council request that he will send it, together with the original Memoir, by book-post, on or before August 22, addressed to—"General Secretaries, British Association, 22, Albemarle-street, London, W. For Section". Authors who comply with this request, and whose Papers are accepted, will be furnished before the Meeting with printed copies of their Reports or Abstracts. If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

T. G. BONNET, Secretary.

ROYAL ACADEMY OF ARTS.—NOTICE IS HEREBY GIVEN, that the President and Council will proceed to ELECT, on TUESDAY, August 7th, ONE or MORE COUSINS

ANNUITY. Applicants for the Annuities, which are of the value of not more than £50, must be deserving Artists, Painters in Oil or Water Colours, Sculptors, Architects, or engravers, or of such other persons as may be recommended by the Council, and who shall be of the age of not less than 21 years, and not more than 60 years, at the date of their election. Forms of Application are to be obtained by letter addressed to the Secretary, Royal Academy of Arts, Piccadilly, W. They must be sent in and returned on or before Saturday, August 4th.

FRED. A. EATON, Secretary.

ROYAL ACADEMY OF ARTS.—The EXHIBITION will CLOSE on MONDAY, the 6th of August.—Admission from 9 A.M. to 7 P.M., One Shilling; Catalogue 1s., or bound with Portfolio, 1s. 6d.

ROYAL ACADEMY OF ARTS.—EVENING EXHIBITION.—The Exhibition will be open in the Evening from MONDAY, July 30th, to MONDAY, the 6th of August (Bank Holiday), from 7.30 to 10.30.—Admission, Sixpence. Catalogue, Sixpence.—On Bank Holiday the admission throughout the day will be Sixpence. On other days it will be as usual.

ROYAL INSTITUTE of PAINTERS in WATER COLOURS, Piccadilly, W.—The SIXTY-FIFTH EXHIBITION, which includes a Loan Collection of the Works of the late Vice-President, W. Leitch, WILL CLOSE AUGUST 6th.—Admission, from 10 to 6, 1s. Illustrated Catalogue, 1s. Will be open in the Evening from 7 to 10, from July 30th to August 6th, Admission 6d.

DUNDEE FINE-ART EXHIBITION.

The SEVENTH ANNUAL DUNDEE FINE-ART EXHIBITION will be OPENED in the ALBERT INSTITUTE on OCTOBER 6th, and will remain Open Thenceforward till the 15th of November. The Sales from last Exhibition amounted to £6,000, which, relatively to the population, is among the largest amounts ever realized in British Exhibitions.

The Committee have resolved that this year special invitations will only be issued in a very few exceptional cases, and Works must therefore be delivered at the Institute, without cases, and free of charge, not later than September 8th.

Intending Contributors should describe the Works they propose to send in the Space Schedule, and forward it to the Hon. Secretary before August 15th. These schedules, rules, and labels can be obtained from the Agent in London, Mr. JAMES BUCKLEY, 17, Nassau-street, Middlesex Hospital, W.; or from JOHN MACLAUGHLIN, Hon. Secretary.

A RUNDEL SOCIETY.—NEW OCCASIONAL PUBLICATIONS.—Three Chromo-lithographs, sold at the following prices:—

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MR. WILKIE COLLINS is at present engaged on a NEW NOVEL, which will be READY for SERIAL PUBLICATION in DECEMBER. It will be published in a limited number of Newspapers, the list of which is not yet complete. Newspaper proprietors who may wish to avail themselves of this story can obtain terms on application to A. F. WARR, 24, Paternoster-row, London, E.C.

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PRESS.—CONTRIBUTIONS on purely SOCIAL TOPICS WANTED by a London Editor. State fully qualifications.—Address H. H. R., care of Messrs. G. Street & Co., 30, Cornhill, E.C.

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THE PARCELS POST.

See Page 101 of This Day's Athenæum.

New Oxford-street, July 28th.

CUTHBERT BEDE'S LECTURES.—'Modern Humourists,' 'Wit and Humour,' 'Light Literature,' 'Humorous Literature,' 'Parish Clergy,' &c., by the Author of 'Verdant Green.' They have been delivered in London, Windsor, Oxford, Cambridge, Hull, Birmingham, Wolverhampton, Newcastle-on-Tyne, &c.

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NEW DIORAMIC LECTURES.

Mr. HENRY BLACKBURN, Editor of 'Academy Notes,' &c. will deliver TWO NEW LECTURES in the Season 1883-4, entitled 'PICTURES OF THE YEAR.' 1. The Royal Academy, Grosvenor Gallery, &c. 2. The Paris Salon. The Lectures will be illustrated by sketches enlarged by OXYHYDROGEN LIGHT.

For particulars of the above (and of the Course of Lectures at Colleges, &c.), address to Mr. HENRY BLACKBURN, at his Residence, 103, Victoria-street, Westminster, S.W.

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For full particulars apply to the WARDEN, or to J. H. FLATHER, Esq., Cavendish College, Cambridge; or to RICHARD BOOTH, Esq., 4, Stone Buildings, Lincoln's Inn, London, W.C.

QUEEN'S COLLEGES, IRELAND.

THE PROFESSORSHIP OF MIDWIFERY in the Queen's College, Cork, being vacant, Candidates for that Office are requested to forward their Testimonials to the Under-Secretary, Dublin Castle, on or before the 15th day of AUGUST NEXT, in order that the same may be submitted to his Excellency the Lord Lieutenant.

The Candidate who may be selected for the above Professorship will have to enter upon his duties forthwith.

Dublin Castle, 17th July, 1883.

QUEEN'S COLLEGES, IRELAND.

THE PROFESSORSHIP OF GREEK in the Queen's College, Cork, being about to become VACANT, Candidates for that Office are requested to forward their Testimonials to the Under-Secretary, Dublin Castle, on or before the 1st day of September next, in order that the same may be submitted to his Excellency the Lord Lieutenant.

The Candidate who may be selected for the above Professorship will have to enter upon his duties on October 10th next.

Dublin Castle, 25th July, 1883.

UNIVERSITY COLLEGE OF SOUTH WALES

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Election of Professors.

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PROFESSOR OF LATIN.

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LECTURER ON GERMAN LANGUAGE AND LITERATURE.

LECTURER ON MUSIC.

DEMONSTRATOR IN PHYSICS.

DEMONSTRATOR IN CHEMISTRY.

The Chair of Physics will be filled by the Principal, and the appointments to the Chairs of Celtic, Engineering, Geology, Mining, and Metallurgy will be made by the Council.

The Stipend of each Professor will be 300l. per annum, and that of the Lecturers as follows: Welsh, 100l.; Music, 100l.; French, 50l.; German, 50l. Two-thirds of the Fees will be divided amongst the Professors and Lecturers. The salary of each Demonstrator will be 125l. per annum.

The Principal and the Professors will form the Senate of the College. It is intended to open the College early in October.

Applications, containing a full statement of qualifications, age, and experience, together with testimonials and personal references, must be in the hands of the Registrar before MONDAY NOON, August 20th, accompanied by Fifty Printed Copies for distribution among the Council. Further particulars may be obtained on application to

Town Hall, Cardiff, July, 1883.

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LITERATURE

Poems and Lyrics of the Joy of Earth. By George Meredith. (Macmillan & Co.)

It is a comfort to find at last a poet who can sing "the joy of earth." Ever since Virgil's time—to go no further back—the poets, with a few exceptions, seem to have considered it to be their special function to sing not the joy, but the misery of earth; or else, ignoring the earth altogether, to sing about themselves from their own orchestra in their own "golden clime" above the clouds. Which is the greater plague to the listener, the poet's lamentation about earth's woes, or his song about himself from a kingdom so far removed from common sympathies as his own, it would be difficult to decide. The question, however, is important just now. No sooner had Shelley's music begun to captivate the world than a large number of our poets set to work upon the theory that between themselves and us, their humble servants, who listen, there is a wide gulf fixed. Their theory, in short, was that they are to warble like birds of another world. Sydney Dobell (whose influence has been much more potent than is generally supposed) was a remarkable specimen of this race; so was Alexander Smith. No doubt they were both men of genius; but the strange thing is that they were men of common sense to boot. This is seen in Dobell's Edinburgh lecture upon poetry, in which he said admirably that the poet must be "the man with the perfect mind," and that "the poem is the perfect expression of that perfect mind"; yet in 'Balder' Dobell, and in the 'Life Drama' Alexander Smith, produced each a poem so exactly like a Bedlamite's poem, that nothing will ever now persuade the general reader that they were not each more or less mad. We were the first who pointed out that they were, on the contrary, two of the sanest men of their time, and that the reason why 'Balder' and the 'Life Drama' read like a Bedlamite's poems is this, that the writers deliberately tried to make them read so. And so poets of our own day are apt to forget in their worship of Shelley that, admitting Dobell's theory about the poet's "perfect mind," the question still is, What kind of mind is the perfect mind? Is it that mind which, like the mind of Homer, of Sophocles, of Shakspeare,

of Goethe, is in accord with the healthy mind of general humanity? or is it that mind which, like Shelley's in his 'Laon and Cythna,' and like Blake's in his prophetic books, is in accord with nothing, not even with itself and the phantasms of its own conjuring? The country from which the followers of Shelley sing to our lower world was admirably named "Nowhere" by Mr. P. J. Bailey. And one of the most striking scenes of 'Festus' would seem to show that "Nowhere" is a country of remarkable geographical peculiarities. In our own day, the great glory of Mr. Tennyson's work and life is his noble endeavour to bring back poetry from the region of "Nowhere" into the region of "Somewhere." Mr. Browning, too, has not been without splendid successes in this direction, yet, as we have before pointed out, in such poems as 'La Saisiaz' he is apt to fall into the mistake which spoils Hamlet's life—that of trying to make the best of both these worlds. And so with most nineteenth century poets except Keats. Finding that they have two places to think about at once—the physical universe and that which is beyond the physical universe—they cannot determine which they will claim for inheritance. Having these two "wheres," "Somewhere" and "Nowhere," upon which to exercise their "perfect minds," they are vexed by an *embarras de richesses*. Among the poets of this century, Shelley, as we have said, has much to answer for as being the first who seriously set the example of soaring away into cloudy regions, though unquestionably he succeeded marvellously. And in criticism Shelley's success has given rise to two strange notions: first, that because there is such a thing as the "fine frenzy" of the poet, the more "frenzy" the better—the more the poet can write as an inspired madman would write the better; and, secondly, that "Nowhere" is the poet's proper orchestra from which to sing to us.

Both these inferences are, however, wrong, as the name of Mr. Meredith's volume seems to hint. First, there is no reason whatever why a poet should be madder than the rest of us; and, secondly, so far from "Nowhere" being his proper singing gallery, if ever there was a vocalist whose place is especially and peculiarly "Somewhere," that vocalist is the poet; for it is he who, specially and professionally, should deal with the concrete, leaving abstractions to transcendentalist philosophers. All that the poet has to do with abstractions, though he had always much better leave them alone, is to do as Shakspeare does—take them and turn them into concretions; for the artist is simply the man who by instinct embodies in concrete forms that which is essential and elemental in nature and in man, the poetic artist being he who by instinct chooses for his concrete forms musical language. And the questions to be asked concerning any work of art are simply these: Is that which is embodied really elemental? and is the concrete form embodying it really beautiful? Any other question is an impertinence. "Somewhere" being the poet's home, the most awkward results naturally follow if the poet wanders, as so many of our contemporary poets do wander, into "Nowhere," the most unpleasant of these results being that when he comes to address us he can sing about nothing and nobody but himself; whereas his highest

duty as a singer, to say nothing of his duty as a gentleman, is to keep himself modestly in the background and sing about other people. Mr. Meredith recognizes this fact in the most beautiful poem of his volume:—

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes:
The woods and brooks, the sheep and kine,
He is, the hills, the human line,
The meadows green, the fallows brown,
The dreams of labour in the town;
He sings the sap, the quickened veins,
The wedding song of sun and rains
He is, the dance of children, thanks
Of sowers, shout of primrose-banks,
And eye of violets while they breathe;
All these the circling song will wreath,
And you shall hear the herb and tree,
The better heart of men shall see,
Shall feel celestially, as long
As you crave nothing save the song.

Was never voice of ours could say
Our inmost in the sweetest way,
Like yonder voice aloft, and link
All hearers in the song they drink:
Our wisdom speaks from failing blood,
Our passion is too full in flood,
We want the key of his wild note
Of truthful in a tuneless throat,
The song seraphically free
Of taint of personality,
So pure that it salutes the suns
The voice of one for millions,
In whom the millions rejoice
For giving their one spirit voice.

Yet men have we, whom we revere,
Now names, and men still housing here,
Whose lives, by many a battle-dint
Defaced, and grinding wheels on flint,
Yield substance, though they sing not, sweet
For song our highest heaven to greet:
Whom heavenly singing gives us new,
Ensperses them brilliant in our blue,
From firmest base to farthest leap,
Because their love of Earth is deep,
And they are warriors in accord
With life to serve and pass reward,
So touching purest and so heard
In the brain's reflex of yon bird:
Wherefore their soul in me, or mine,
Through self-forgetfulness divine,
In them, that song aloft maintains,
To fill the sky and thrill the plains
With showerings drawn from human stores
As he to silence nearer soars,
Extends the world at wings and dome,
More spacious making more our home,
Till lost on his aerial rings
In light, and then the fancy sings.

Still Mr. Meredith should bear in mind that he who would sing to us of the joy of earth should first make sure that he has a good voice for singing. Throughout the entire animal kingdom there is, it seems, no subject upon which a vocalist is so apt to deceive himself as upon the quality of his voice. "It is given to the very frogs," says Pascal, "to find music in their own croaking"; and no doubt the look of self-satisfaction on the face of a croaking frog is scarcely to be matched in nature. Nor, we may rest assured, is there one among the countless verse-mongers of our time who does not find a music in his own lines delightful to himself, though perhaps undiscoverable to other and shorter ears than his own. But the singer of the "joy of earth" requires a voice of such exceptional power and sweetness that partial failure in such a song should be called partial success.

The descriptions in the first poem in the volume, 'The Woods of Westernmain,' are exceedingly vivid and beautiful:—

Here the snake across your path
 Stretches in his golden bath :
 Mossy-footed squirrels leap
 Soft as winnowing plumes of Sleep :
 Yaffles on a chuckle skim
 Low to laugh from branches dim :
 Up the pine, where sits the star,
 Rattles deep the moth-winged jar.
 Each has business of his own ;
 But should you distrust a tone,
 Then beware.
 Shudder all the haunted roods,
 All the eyeballs under hoods
 Shroud you in their glare.
 Enter these enchanted woods,
 You who dare.

Open hither, open hence,
 Scarce a bramble weaves a fence,
 Where the strawberry runs red,
 With white star-flower overhead ;
 Cumbered by dry twig and cone,
 Shredded husks of seedlings frown,
 Mine of mole and spotted flint :
 Of dire wizardry no hint,
 Save mayhap the print that shows
 Hasty outward-tripping toes,
 Heels to terror, on the mould.
 These, the woods of Westernmain,
 Are as others to behold,
 Rich of wreathing sun and rain ;
 Foliage lustreful around
 Shadowed leagues of slumbering sound.

On the whole, the most important poem in the volume is 'The Day of the Daughter of Hades.' Mr. Meredith seems to have an ear for iambic rather than for anapaestic movements, though, for some reason or another, he seems fond of writing in anapaests. There is no more clear and sharp distinction between poets than that which divides them between poets who have the iambic ear and poets who have the anapaestic. While writers like Keats and Wordsworth in passing from the iambic to the anapaestic movement pass at once into doggerel, writers like Shelley and Mr. Swinburne are so entirely at home in anapaestic movements that even their iambic lines seem always on the verge of leaping into the anapaestic dance.

If verse were simply quintessential prose, then assuredly Mr. Meredith would be one of the most effective poets living. In the art of "packing a line" he is almost without living equal. Take the following stanzas from the poem called 'Earth and Man':—

He may entreat, aspire,
 He may despair, and she has never heed.
She drinking his warm sweat will soothe his need,
 Not his desire.

She prompts him to rejoice,
Yet scares him on the threshold with the shroud.
 He deems her cherishing of her best-endowed
 A wanton's choice.

The two lines italicized are much more than quintessential prose, they are poetry worthy of almost any writer in the English language. But the line which follows them is metrically bad, and bad in the worst way, for it shows that he whose natural instinct, judging from the sonnets in the volume, is to avoid elision and to spread out the syllables of his lines after Keats's fashion, attempts an elision here without having the slightest notion of what is the true nature and function of elision in poetry. And throughout the book there are lines which strike upon the ear like flints:—

She fancied; armed beyond beauty, and thence grew.

In mind only, and the perils that ensue.

Hear, then, my friend, madam ! Tongue-restrained
 he stands.

Still, notwithstanding all the rugged lines in this volume, such a poem as 'The Lark Ascending' is enough to show that Mr. Meredith has a true call to express himself in metre. And this is no faint praise, for among those who express, or endeavour to express, themselves in metre, how many have really a call to do so? Nothing is more inscrutable than the instinct for metrical expression. Carlyle's endowment of some of the poetic qualities—such as imagination, picturesqueness, emotive eloquence—was very great; but, judging from his own doggerel verses and his ignorant and stupid talk about Keats and Shelley, his ear for music was the ear of Bully Bottom after he had been translated. The difference between literature and mere word-joining is that while literature is alive, word-joining is without life, and cannot by any power be vivified. This literary life is bipartite in prose, tripartite in poetry; that is to say, that while prose requires intellectual life and emotional life, poetry requires not only intellectual life and emotional life, but rhythmic life, this last being the most important of all. Unless the rhythm of any metrical passage is so vigorous, so natural, and so free that it seems as though it could live, if need were, by its rhythm alone, that passage has no right to existence, and should, if the substance is good, be forthwith demetricalized and turned into honest prose; for, as Thoreau has pointed out, prose at its best has high qualities beyond the reach and ken of poetry, and to compensate for the sacrifice of these the metrical gains of any passage should be beyond all avail.

In a language so powerful and yet so rude as ours—a language requiring such an infinity of manipulation before it can be worked into melodious sequences—the difficulty of producing poetry that is at once perfect in art and adequate to the emotive and intellectual power of the national character is enormous. A Greek of the time of Pericles might have nourished his genius upon all that the broadest Athenian life could afford, and yet so inherently melodious was his mother-tongue, he could have given in his verses all those subtle *nuances* of metrical effect which in more imperfect languages are the result of a lifelong study of poetry as a fine art. But, save in the cases of a few of the most illustrious names, the poets of England, and especially the poets of our own time, fail from that lack of experience of life without which poetry is but the idle tinkling of the lyre; or else, having that experience of life, they fail because they have had no time to overcome the countless technical difficulties and metrical delicacies of poetic art. Compare, for instance, the poems of the late Mr. O'Shaughnessy with the poems in this volume. So rugged, harsh, and flinty are many of Mr. Meredith's lines, that the reading of them would have inflicted positive physical pain on O'Shaughnessy's ear. Yet we do not hesitate to say that the book contains more of the raw material of poetry than could have been produced by O'Shaughnessy in a lifetime. The throb of emotional and intellectual life stirs nearly every line; whereas in O'Shaughnessy's verses we often find nothing but that rhythmic life without which no metrical writing has any

raison d'être at all. The truth is that in modern England poetry is not large enough for the growing limbs of life, or rather our poetic forms are not large enough to cover the limbs of life and the limbs of art. Sir William Temple's comparison of life to a blanket too small for the bed was never so applicable as now. In order to pull it over one part of our bodies another part has to be left out in the cold.

'The Orchard and the Heath' is in Mr. Meredith's best way:—

I chanced upon an early walk to spy
 A troop of children through an orchard gate :
 The boughs hung low, the grass was high ;
 They had but to lift hands or wait
 For fruits to fill them ; fruits were all their sky.

They shouted, running on from tree to tree,
 And played the game the wind plays, on and round.
 'Twas visible invisible glee
 Pursuing ; and a fountain's sound
 Of laughter spouted, pattering fresh on me.

I could have watched them till the daylight fled,
 Their pretty bower made such a light of day.
 A small one tumbling sang, " Oh ! head ! "
 The rest to comfort her straightway
 Seized on a branch and thumped down apples red.

The tiny creature flashing through green grass,
 And laughing with her feet and eyes among
 Fresh apples, while a little lass
 Over as o'er breeze-ripples hung :
 That sight I saw, and passed as aliens pass.
 My footpath left the pleasant farms and lanes,
 Soft cottage-smoke, straight cocks a-crow, gay
 flowers ;

Beyond the wheel-ruts of the wains,
 Across a heath I walked for hours,
 And met its rival tenants, rays and rains.

Still in my view mile-distant firs appeared,
 When, under a patched channel-bank enriched
 With foxglove whose late bells drooped seared,
 Behold, a family had pitched
 Their camp, and labouring the low tent upreared.

Here, too, were many children, quick to scan
 A new thing coming ; swarthy cheeks, white teeth :
 In many-coloured rags they ran,
 Like iron runlets of the heath.

Dispersed lay broth-pot, sticks, and drinking-can.

Three girls, with shoulders like a boat at sea
 Tipp'd sideways by the wave (their clothing slid
 From either ridge unequally),
 Lean, swift and voluble, bestrid

A starting-point, unfrocked to the bent knee.

They raced ; their brothers yelled them on, and
 broke

In act to follow, but as one they snuffed
 Wood-fumes, and by the fire that spoke
 Of provender, its pale flame puffed,
 And rolled athwart dwarf furzes grey-blue smoke.

Soon on the dark edge of a ruddier gleam,
 The mother-pot perusing, all, stretched flat,
 Paused for its bubbling-up supreme :

A dog upright in circle sat,
 And oft his nose went with the flying steam.

I turned and looked on heaven awhile, where now
 The moor-faced sunset broaden'd with red light ;

Threw high aloft a golden bough,
 And seemed the desert of the night
 Far down with mellow orchards to endow.

Here the picture is brilliant, the suggested lesson of life healthy, manly, and bracing, and the metrical music as good, perhaps, as Mr. Meredith has achieved. Manliness and intellectual vigour combined with a remarkable picturesqueness are the most noticeable qualities of his volume.

Siberian Pictures. By Ludwik Niemojowski.
 Edited, from the Polish, by Major Szul-
 czewski. 2 vols. (Hurst & Blackett.)

MAJOR SZULCZEWSKI has done a service by translating from the Polish the interesting account which Mr. Niemojowski has given

of the dreary land in which he spent so many years of exile. It appears to be thoroughly genuine, and it is entirely free from the passion and prejudice which render suspicious so many descriptions of Siberia. The author says little about himself, and he does not dwell upon his sufferings. He seems, as a general rule, to have been treated with consideration by the Russian authorities, and of some of them he speaks in terms of high praise. But his book leaves a very painful impression upon the reader's mind. The climate is so terribly harsh, and the natives of the remote districts in which he lived are for the most part such utter barbarians, that existence was with him a constant endurance of hardships. It seems a detestable abuse of power to force men who have committed only political offences to herd with murderers and other criminals of the worst type in districts on which nature appears to have set a curse.

The first part of the work is almost entirely devoted to an account of the savage inhabitants of Northern Siberia, and of the animals which enable them to support their miserable existence. The natives are described as differing considerably from each other. The Tunguz, for instance, are distinguished by their passion for their children, which is even stronger than their great love for tea and tobacco. A very pathetic story is told of an old Tunguz father who had sacrificed everything in order to live in the neighbourhood of his daughter. She had married a Russian farm-labourer, and she treated her father with a cold contempt which he vainly attempted to overcome by presents of furs. By way of contrast with this, a tale is told of a Giliack father who put his own son to death. It happened that a Russian police official paid a visit to the hut in which this murder had just been committed, but he found the whole family as calm as if nothing unusual had occurred. "From the old man down to the infant, they were all acting a comedy, simulating in a masterly fashion domestic peace." The Yakuts are famed for their patience and endurance, which the author considers as "chiefly the result of climate and atmospheric influence," remarking that the man whose fate has made him a child of these Northern latitudes becomes an automaton, impervious alike to cold and to an affront, and bearing with the same equanimity a box on the ear or a snowstorm. By way of an illustration of Yakut long-suffering, an account is given of a Russian commercial traveller from Irkutsk who did all he could to provoke one of the peaceful aborigines, beginning with unpleasant practical jokes and passing on to "operations of a most painful description." For a time the victim only smiled, then he became grave, and at last he timidly said: "Please allow me to scream out if you are to go on playing with me." From these gentle savages the Buriats differ greatly, being naturally ferocious and incapable of being tamed. One of them, it seems, was adopted in very early life by a Russian official, who sent him to Paris for his education. Thence he returned, loaded with prizes, to Irkutsk, where he obtained a Government appointment, and was received into the best society. For some years he figured as "the foremost dandy of these Polar regions." At length he happened to

meet an old Buriat in the market-place, and conversed with him in the long-disused tongue of his childhood. The result was a severe attack of nostalgia, which terminated in his abandoning Irkutsk and civilization for ever. Some years later a traveller found in a Buriat tent a "dirt-begrimed, foul-smelling man," in whom he recognized to his astonishment "the late dandy and student of a Paris gymnasium."

Among the Russian settlers in Siberia, the author says, "prosperity and wealth are almost universal." Serfdom never penetrated into these free districts; the virgin soil yields plentifully without toil; immense herds of horses, cows, and sheep are maintained with ease, every one having at his disposal as much hay as he chooses to cut; and stores of frozen meat, fish, and all kinds of game support life during the winter free of expense. Siberian women, it seems, "are eminently handsome," but there is "an entire absence of æsthetic ideas of beauty among the rustics," by whom "large fat women of herculean frame are considered as types of female loveliness." The author once saw "a lovely girl of sixteen, her skin white as marble, long tresses of soft, silken curls falling over alabaster shoulders, small, willowy form, sad, violet-blue eyes, and bewitching smile; she would have been a treasure to an artist in search of an ideal." In Siberia she was considered ugly because she was not fat. As a general rule Mr. Niemojowski credits the Siberian colonists with "unusual clear-sightedness and sound wisdom"; on the other hand, he charges them with "a complete absence of moral principles and of heart." As regards the country, he thinks that it has a great and brilliant future before it; though now lying fallow, it possesses "undeveloped, unheard-of wealth of trade and commerce, giving promise of immense prosperity and advancement in the future." And he looks forward to a time when a railway will run right across Siberia to the confines of China, when "the export of tea by this direct and easy route will, by lowering the price, tend to undermine the English competition in German, and perhaps even in French, markets."

The second part of Mr. Niemojowski's book contains a number of very interesting stories which he heard during his exile. Some of the most curious of these relate to the Siberian *brodyagi*, the homeless wanderers who have escaped from prison, and who are the terror of the districts through which they roam. In one case they are described as having suddenly come upon an unfortunate Polish exile who was cutting wood in company with a Russian comrade. The Russian managed to make his escape, and from a distance he saw the strangers salute their captive courteously, and heard them inform him that they were sorry for him, but he must die. His protests were in vain. They gave him his choice of whatever kind of death he might prefer, accorded him time for a prayer, and then gravely put him to death with their staves, afterwards expressing their sorrow that they had been obliged to slay so quiet and well-behaved a stranger. The Buriats, it seems, lie in wait for these fugitives, and kill them for the sake of whatever they may have on them. A story is told of one old Buriat who had in this way destroyed some hundreds of

runaways. At length he failed in an attempt to kill one of them, who turned upon him, overcame him, and then deliberately tortured him to death; after which he gave himself up to the authorities, telling them what he had done, and saying that he did not care what they did to him, for he was completely happy.

The Berkeley Manuscripts: the Lives of the Berkeleys, Lords of the Honour, Castle, and Manor of Berkeley, in the County of Gloucester, from 1066 to 1618. By John Smyth of Nibley. Vol. I. Edited by Sir John Maclean, F.S.A., for the Bristol and Gloucestershire Archaeological Society. (Gloucester, Bellows.)

In the Historical Commissioners' list of the manuscripts of Lord Fitzhardinge at Berkeley Castle mention is made of Smyth's 'Lives of the Berkeleys,' a work consisting of three folio volumes, compiled in the first half of the seventeenth century. The present publication of these 'Lives' fully justifies Mr. A. J. Horwood's remark that "the work is well worthy of being printed at large, as it illustrates not only the history of the Berkeley family, but also the history of England" (App. to Fourth Report, p. 364). A meagre abstract of the manuscripts was published in 1821 by Fosbroke, the historian of Gloucestershire; but the unconnected particulars contained in his thin quarto gave no idea of the quaint yet solid interest of the biographies in their entirety. The canonized saints in the emblazoned windows of the many churches erected by the ancient Berkeleys were hardly objects of more veneration to the devotee of old than were in later days the lords of the Norman tower on the Severn to the obsequious steward of their demesne, John Smyth. To do homage to their memory he made it the solemn pursuit of his life to hunt out from family, ecclesiastical, and state documents of all kinds, and from printed chronicles and histories, every mention of their works of piety; of their deeds of arms; of their public and private employments; of their quarrels with kings, knights, and commoners; of their companionship with their peers; of their oppression of the people within their reach at one time, and forced submission to the Crown at another; of their territorial and other possessions and domestic relationships and affairs; and, in short, of everything connected with them. Smyth himself would have felt honoured to see his work in such a form as the present, and the most exacting lover of handsome paper and typography will hardly find fault with the appearance of the volume, which for beauty of execution might have pleased Dibdin himself. So far as printed the work extends but to the fourth Maurice, Lord Berkeley, 1361-68, another volume to complete the 'Lives' being in preparation. This will be followed by Smyth's topographical description of the hundred of Berkeley.

Every one is aware of the great gulf between Smith and Smythe; but John Smyth himself gets over it by signing himself sometimes with *i* and sometimes with *y*; his editor stays on one side of the chasm, and prefers the statelier form of Smyth. We must, of course, show the same preference, and may

remark that Sir John Maclean, in his zeal for thoroughness, has supplied an elaborate pedigree of John Smyth of Nibley, derived from the Gloucestershire visitations, and illustrated with shields and facsimile autographs. It need only be said here that Smyth was born in 1567, and after his earlier education at the Free Grammar School, Derby, became the page and companion of Henry, seventeenth Lord Berkeley, then nine years of age, with whom he entered Magdalen College, Oxford, in 1589. He afterwards removed to the Middle Temple as a student of common law; but probably did wisely in giving up his studies to become steward of the household of Berkeley, which lucrative office he undertook in 1596. The Hon. Grantley Berkeley spoke rather flippantly of Smyth having "feathered his nest" at the expense of the castle. It is certain that he acquired an ample fortune by his services, the bounty of his patrons being so lavish that the family fool tied the castle to the church with a cord, to prevent, he said, the former going to Nibley, whither so much had gone before. Fosbroke affirms that Smyth became a violent Puritan. If so, no evidence of the fact is here supplied, but, on the contrary, we find much to show that he had no sympathy with an austere refusal to join in the amusements of the world, he even going so far as to approve of Sunday sports and pastimes on the village green. Also he throws no stones at the old faith, though his frequent references to its rites and ceremonies might have afforded him opportunities for a passing fling. As a specimen of his unambitious, but not unpicturesque style as well as in illustration of his anti-Puritanism, we cite the following passage on "Blue-mead Sunday":—

"Heere in Stinchcombe is a parcell of ground called Blu-mead: from whence wee hundredera in these parts have amongst vs the name of Blu-mead Sunday, the second Sunday after the feast of Pentecost, A place, where the younger sort of both sexes accustomed in the afternoon of that day, to meete from the Townships adjoyninge, to dance, leape, wrastle, and disport themselves till eveninge, of late years, by meanes of some severe and rigid Catoes exclaiminge against such recreations, quite discontinued. My opinion whereof, and of other like sociable meetings, Church ales, Wakes, Saints feast daies, &c. I purposed in this place to have left to you as a plain legacy of my minde therein: As also I did in the description of Alkington, fo. 30. when I wrote of Ram-mead-Sunday, which is the Sunday next before this of blu-mead: and the rather because I throughout this description have expressed to what Saints each Church was dedicated, and the feast kept: But nowe through the great length wherto this booke is growne, and of what more I am necessarily to write, I will heroin save paper and paines, and refer you, my sonne, (amongst many others) to Mr. Carewes Survey of Cornwall, fol. 68, 69, and forwards; And to Mr. Burtons booke of Melancholy, fol. 256, 257, and forwards, in his third edition; and whom I joyne in opinion, and subscribe to the Kings Declaration; and like well in this my decrepid age to walke in sommer time, on Sundaeis after Eveninge praier, with my wife to Hadleis Greene, between our two houses, and there to behold my neighbours childrin and servants, with yours and mine owne, to runne at Barly-breakes, dance in a ringe, and such like sports, as they like best: A laudable recreation, which hath noe repugnance save wayward dispositions, and men of too sterne a Judgement, as though the text of Solomon were apochriphall, That there is a time for all things."

The origins of great houses, we are reminded by our author, are often as uncertain as the beginnings of great rivers or as the first foundation of cities. This is notably the case with regard to the origin of the Berkeleys, the claim, maintained by Smyth, of their progenitor Harding to be a Danish prince, who left his father's court to join in the Norman invasion of England, not enduring the minute inspection of modern genealogists. It seems fairly decided that Harding, whose name occurs frequently in Domesday, was the son of Eadnoth, the staller or master of the horse—a great officer who passed from the service of Edward and Harold successively into that of William, and finally fell in opposing the sons of Harold in their invasion of Somerset in A.D. 1090. This is the conclusion of Mr. Freeman, of Mr. Eyton, and of Mr. A. S. Ellis, as well as of the present editor. Having through his father inherited the Conqueror's favour, and become enriched with several manors in Somerset and elsewhere, Harding settled in Bristol, where Robert, his second son, from whom the Berkeleys are descended, was born. Of that town Robert became provost, and afterwards he was a monk of his own abbey of Augustinian canons outside the town wall, in the church of which—now the cathedral—he sleeps with Eva his wife, who upon her husband's retirement from the world had become abbess of an adjoining convent.

Smyth's zeal for the honour of his many lords does not hinder his reciting some actions on their part that hardly consist with the reputation of perfect gentle knights. Not, indeed, that he considers the despotic acts of great barons are to be interpreted according to the ignoble forms of morality of rude untitled people, for "quod licet Jovi non licet bovi." A lord is to be obeyed, not questioned. All resistance to authority, or rather to superiority, whether kingly or knightly, he holds to be unnatural. "Good princes are blessings," he says, "to their subjects; if bad, they are punishments sent of God, and we must suffer them and amend ourselves." So also whoever resisted a Berkeley resisted the ordinance of God, for were not the Berkeleys lineal sovereigns of Gloucestershire? That a despicable Jew, for instance, should venture to complain when he is cheated Smyth holds to be ridiculous. Thomas Berkeley, the first of his name, borrowed of David the Jew of Exeter one hundred marks, a debt that descended to his son the second Maurice (1243-1281). The king interfered (28 Hen. III.), and commanded the Jew's security to be taken from him, thus depriving him of his money, both principal and interest; and "thus," says Smyth, "was the Jew used like a Jew"—a sneer of which it is difficult to see the point. The same Maurice "had a wood called Whitelive" adjoining the arable and pasture land of some of his tenants and of some freeholders. Not being readily able to bring these people to his own terms,

"he remembered (as it seemeth) the adage, multa non laudantur nisi prius peracta: many actions are not praiseworthy till they be done: he therefore on a sudden resolutely incloseth so much of each man's land unto his said wood as he desired: maketh it a park, placeth keepers, and storeth it with deer, and called it, as to this day it is, Whitelyve park. They seeing what

was done, and this lord offering compositions and exchanges, as before, most of them soon agreed, when there was no remedy: and he soon after had their grants and releases of land and common as he at first desired: unguentum pungit, pungentem rusticus ungit: it is not for a lord too long to make courtesy to the clouted shoe: those few that remained obstinate fell after upon his son with suits, to their small comfort and less gains."

Of their compelling the men of Bristol to do suit at their courts in Redcliff Street, now part of the same city, where they had established a pillory and gallows; of their arbitrarily casting the townsmen who resisted their violence into prison, and trampling women and children under their horses' feet, we have not space to tell; but an appeal to the Crown from the insulted burghers entailed a fine on Maurice, Lord Berkeley, of one thousand marks for these outrages. It is more interesting to be able to attribute the Early English church of St. Mary Redcliff to the Berkeley lords of the manor of Bedminster, within which the edifice stands. Of the thirteenth century church there are yet important remains, including the lower portion of the south wall, in which are several of the stellated arches peculiar to the Berkeleys.

On the foul murder of Edward II. Smyth dwells at considerable length, and shows clearly that Thomas (III.), Lord Berkeley, to whose charge the wretched monarch had been committed, was more guilty than has been ordinarily represented. It is usually stated that at the time the king was murdered (September 21st, 1327) Lord Berkeley was lying dangerously sick and unconscious at Bradley, one of his manors, and that Sir Thomas Gournay and John Montravers committed the deed without his knowledge and consent. Fortunately for him and for the barony, this plea was admitted without much investigation by a jury of twelve knights, and he was acquitted of complicity in the crime. The accounts of the steward of his household record, however, that Lord Berkeley did not arrive at Bradley until Michaelmas even, which was the seventh day after the murder. Moreover, even if sick at the time of his coming there, he evidently was not suffering "loss of memory," for he immediately wrote letters and dispatched them by the hand of Gournay (the regicide) to his father-in-law Mortimer and to the queen at Nottingham, to acquaint them of Edward's fate. This exhibits the confidential terms on which Berkeley stood with one of the actual murderers. Gournay brought back instructions that the king's death should be kept secret for a time, and if Smyth, who gives as his authority the seneschal's accounts, may be credited, it was not made known until All Saints following. By this time Lord Berkeley was sufficiently recovered to attend the king's body to Gloucester, spending many of the intervening days in hunting, hawking, and other recreations. Lastly, when Gournay was popularly thought to have fled, he was in reality concealed by Lord Berkeley "with wonderful secrecy" till the parliamentary inquiry was over, and then, upon due security for repayment, he was furnished with means and money for flight by the same influential protector. "All this mani-

festly shows," says Smyth, "with what art this lord shuffled his cards." Notwithstanding this "shuffling" conduct of Thomas III., his courtly biographer never forgets that he was lord of Berkeley, and as such was worthy of all adulation. We have many particulars of the thousands of sheep in his green pastures, of the hundred horses standing daily in his stables, and of his three hundred knights and squires and under-servants always in waiting; also of his religious benefactions, and of the priests who sang masses for his soul. Smyth himself, indeed, seems inclined to forget his Protestantism and take up their song, for he breaks out into an invocation much like a prayer for the dead:—

"And pardon me, oh my God, in my overflowing affection to this Lord Thomas if I break out in prayer before thee to remember the dust of this thy honourable servant, resting in Berkeley Church, in the travels and pious ways wherein he walked: and forget not, Lord, thy doctrine taught him by thy learned servant his chaplain, John Trevisa, vicar of the same church whose bones rest there also. That though his ancestors gifts to abbeys in old time, and some of his own, be more wasted in gluttony, pride and outrage of the owners, than in sustenance and need of men and guests, yet the givers shall not lose their meed, for their will and intent is weighed in thy balance, and their good deeds shall follow them; with the reward of glory and immortality."

Of John Trevisa, the translator of Higden's 'Polychronicon,' Smyth furnishes interesting particulars, and promises additions under the notice of a future lord, which will be printed in the next volume. For Trevisa having, as has been asserted, translated the Bible into English no better authority than that of Bale is so far given.

We had marked many other passages for notice, but have not space to proceed. As a broad picture of an old baronial house, with its succession of lineal possessors, it might be difficult to find another work in the English language to compare with the present, and Lord Fitzhardinge deserves the thanks of every antiquary and historical student for consenting to its publication. The minute and conscientious care with which the volume has been prepared for the press also demands thanks. While avoiding any fussy self-display, the editor not only supplies notes when needed, but makes his reader feel that no line of the contents has escaped his vigilance, and that what was originally written is here so accurately printed that no second editor will ever be needed. Above all, there are three good indexes—to subjects, persons, and places.

The Alphabet. By I. Taylor. 2 vols. (Kegan Paul, Trench & Co.)

THE history of writing is the history of human progress in epitome. It marks not only the rise and spread of literature, but it is often the only remaining indication of the dissemination of religions, the old highways of commerce, and the limits of conquests. There is no kind of human history which it may not help to explain, and which it can fail to illustrate. And yet this great truth, which will soon be accepted as obvious, is very new, and could not be grasped till the rational study of human development had invaded the empire of chance, and discovered

the various limits of human invention. The study of alphabets is at least a century old, but even now so frequent is the discovery of new materials, so progressive are the scientific conceptions which these discoveries suggest, that every new book on the alphabet seems a new epoch in this fascinating investigation.

If this be too much praise for some recent essays on the subject, it is less than justice to Mr. Taylor's work, which gives us the results of many years' study, of the newest discoveries from various parts of the world, and, in addition to all this, a number of striking discoveries or combinations of facts due to the author himself. Such an array of high qualities cannot fail to command attention and respect. Even the power of gathering facts and fragments into an orderly and lucid plan implies a kind of genius higher and rarer as the world goes on. In the present case the result is due not only to Mr. Taylor's clearness of thought and of style, but to the consistent adoption of the great principle of natural development in this department of anthropology. The struggle for existence and the survival of the fittest are here, too, guiding laws. But above all is the recognition of the fact that pure or arbitrary invention is hardly to be met with in history. As in language, so in writing, the human race have preferred, with almost incredible consistency, to modify or even distort something already given, when an arbitrary sound or sign would seem a vastly easier way of satisfying the new requirement. These great general principles are expounded with dignity and moderation in the epilogue to Mr. Taylor's second volume, which is the proper introduction to the work from an analytical point of view. As he himself has spoken so much of "retrograde order" in graphic systems, he will excuse us for recommending so far a retrograde order in reading his book.

The discussion of picture-writing only belongs to Mr. Taylor's subject where picture-writing has led the way to sound-writing, which is the only writing in the proper sense of the word. Savages and children of all ages and climes are apt to record their impressions in rude drawings, and this habit is probably as old as human language, if not older. But the passage from the picture of an object to the sign of the name of the object is one which has not been made more than three or four times in all human history. In the three well-known cases, those of China, Mesopotamia, and Egypt, the gradual evolution of this principle can be traced. It may now be affirmed that if ever the same discovery has been made elsewhere it has been made in the same way. The interrupted history of Mexican and Maya writing attests the remarkable uniformity in human nature.

It is impossible here to follow out the details of this great natural law, that even when a race of exceptional genius makes an exceptional discovery it is done according to some invariable principle. Suffice it to say that of the three great independent discoveries of writing, the Assyrian, the Egyptian, and the Chinese—if, indeed, they were originally independent—one, the Assyrian, is now extinct, and another, the Chinese, though still in very wide use, seems destined to disappear. For already the Japanese, the most restless race that uses the Chinese system, are discussing the adoption of the

Western alphabet—possibly for the second time in their history (cf. Mr. Taylor's remark, ii. 459); and in course of time the 1,358 signs of the Chinese (i. 32), the minimum for learning to read, will become a curiosity of the past. Then the alphabets descended from the Egyptian will cover the face of the globe wherever men write at all. For even the curious instances of deliberately invented alphabets, which Mr. Taylor strangely omits—the Vei alphabet of Doalu and the Cherokee alphabet of Sequoya—though using none of our letters in its proper sense, are nevertheless *in form* copied from the European books which these extraordinary men had seen. The Cherokee alphabet, or rather syllabary, is still in use, and the laws of the tribe can be obtained printed in this very curious script. There remains our modern shorthand, which, indeed, is not more unlike our alphabet than some of the vernacular Indian alphabets are unlike their source (cf. the curious table, ii. 536 *seq.*), but which was formed by adopting cursive abbreviations of words or syllables written in our letters.

Thus the reader who follows Mr. Taylor's elaborate but clear reasoning will be persuaded that from the oldest form of Egyptian cursive writing came the Phœnician alphabet, and that this in gradually varying forms generated throughout the West all the known systems of writing, while towards the South and East it sent off branches as far as Ethiopia, China, and Tartary, destroying the rival cuneiform scripts and invading the domain of the Chinese ideographs. Wherever a new religion has been consigned to writing the sacred book has had a mighty influence in spreading the character in which it was written. Thus the Arabic alphabet has spread with the Koran, the Estrangelo (Syrian) with the Nestorian missionaries all over India and into China, the Pali with Buddhism. The variations from the parent stock are often so great that no vestige of resemblance now remains, but when the older forms are produced, when the writing of successive centuries is compared, the process of estrangement can be traced. The mere variation in the materials for writing often accounts for wonderful changes.

Specialists were long disposed to accept this general theory of the alphabets of the world, but so many apparent exceptions were cited, so many incomprehensible phenomena presented themselves, that it required Mr. Taylor's researches and his conspectus of all the evidence to raise a probable hypothesis to a scientific doctrine. It may be well to mention briefly the principal points in which his book is a distinct advance upon pre-existing works.

In the first place, his statement of the arguments for De Rouge's hypothesis, that the Phœnician alphabet was not original, but borrowed from the Egyptian hieratic (i. 88 *seq.*), is so convincing as to persuade all but a few determined sceptics, and it may be expected to become henceforth an article in the scientific creed. But here he has only confirmed what most scholars already believed. Newer and more special is his explanation of the only exception to the universal sway of the Phœnician alphabet in Asia Minor. The Lycian alphabet and the Cypriote syllabary bear traces of a character perfectly foreign to the Phœnician, and only

recently recognized by the acuteness of Prof. Sayce as originating with a Hittite empire long forgotten and obliterated from history, but at last reasserting itself not only in Egyptian records, but in remains of a curious art and a still more curious ideographic system (ii. 111 *seq.*).

But still more important, for Mr. Taylor's special subject, is the utilization of the Safa inscriptions, only deciphered by Halévy in 1877. The alphabet so discovered proved to be the missing link between the North Semitic and South Semitic alphabets, and showed the filiation of the Sabæan, and through it of the Ethiopic, to the apparently diverse Phœnician alphabet (i. 344 *seq.*). In his second volume (on the Aryan alphabets) these Safa inscriptions yield other fresh and unexpected results. No controversy has been longer and keener than that concerning the origin of the earliest Indian alphabets, represented by the Indo-Bactrian and by the Asoka alphabet, in which that famous king promulgated his lessons in Buddhist faith and morals (ii. 291). The inscriptions were first deciphered by Prinsep, whose discovery, though far less known and appreciated than Champollion's, is justly classed with it by Mr. Taylor (ii. 297). But the origin of this alphabet still remained a puzzle and a subject of endless controversy. The comparison of the Safa alphabet with the Asoka (ii. 320) solves the problem, and makes the complete establishment of the true theory a mere question of detail. The wonderful tables of the vernacular scripts of further Asia (ii. 336 *seq.*) should be studied by all who feel a difficulty in allowing large variations in closely related alphabets.

We have left ourselves but little space to speak of the new contributions of this remarkable book to our knowledge of European alphabets. The explanation of the strange Glagolitic character by means of *cursive* Greek is already three years old, but is strictly Mr. Taylor's own discovery. It has, moreover, led him to another of almost equal importance. The splendid Irish uncial to be found in St. Chad's Gospels at Lichfield, and in the incomparable Book of Kells in Dublin, is here for the first time explained as a derivation from the fifth century cursive Latin of Southern Gaul (ii. 172 *seq.*). It is a pity that Mr. Taylor's account of Ogham Irish writing falls far short of this able and original exposition. The author speaks of this character (ii. 225) as "that in which the most ancient records of Wales and Ireland are written." We should never infer from this that it was only used for short lapidary inscriptions, and was probably never in general use, being a cryptic and fanciful adaptation of runes. A key is given in the Book of Ballymote and elsewhere, and the first scientific application of the principles of deciphering was made some years ago by the present Bishop of Limerick. The designating of the five vowels by five symmetrical signs proves by itself that the alphabet is late and artificial, for no primitive script ever starts with vowels in this way. The inventors had evidently studied not only the Latin alphabet, but the Latin grammarians.

Here is another valuable new fact. The discovery last year of the ABC on a vase at Formello (ii. 73) has established the derivation of the old Greek from the archaic

Phœnician alphabet of twenty-two letters, as well as the truth of the legends that Chalcis (Eubœa) sent the earliest colonists to Italy. By means of this ancient spelling-exercise each letter of the Greek alphabet can now be identified with its Semitic prototype.

There are no doubt some questionable points and some hazardous conjectures in Mr. Taylor's volumes, but the general impression is one of sound and solid work. The execution of the many facsimiles of strange alphabets deserves special praise. In no book are the illustrations more important and more difficult to obtain accurately. The author and publishers have lavished both care and expense on the proper production of what is destined for many years to rank as a standard work. We have noticed a few misprints, and a statement somewhere that the direction of Greek writing was already fixed when the Abu Simbel inscriptions were written; as a matter of fact, one of them is boustrophedon. But these are spots upon the sun.

Mr. Taylor does not speculate on the future improvements destined to be made in writing. And yet here lies an interesting problem. The first effort is towards simplification, and the greatest of all simplifications is the substitution of a few constantly recurring letters for the cumbrous mass of pictures and symbols. But in our days, when this great reform is a thing long past, it has been found that abbreviation may be carried too far; and so the habit of contracting Greek, adopted by the press of Aldus from the later MSS., has been abandoned for a fuller and more cumbrous system. So also the various systems of shorthand have not laid any general hold on the writing public, and remain the property of experts. Yet surely the present system of writing ought to be abbreviated with great profit. Why should all the *μυρίολεκτα*, as the Greek scribes call them, be written in full? Why should not syllables besometimes represented by a single sign? The failure of various attempts in this direction shows that the problem is difficult, yet it is not insoluble. In our writing of music it would seem that some shortening of a curiously cumbrous system was imperatively demanded, and yet even the modest resource of writing figured basses has been abandoned. Still it may be asserted that the man who could invent an acceptable halfway compromise between shorthand and ordinary writing must rank as one of the benefactors of the human race.

The Secrets of Angling. By J[ohn] D[ennys] Esquire, 1613. A Reprint, with Introduction by Thomas Westwood. (Satchell & Co.)

Most anglers remember that at the end of his first chapter Walton introduces six long stanzas on the praise of their diversion, and attributes them to "Jo. Davors, Esq." The usual fate of angling literature had befallen these verses in less than half a century from their first appearance in print, and they are mauled and altered in the 'Compleat Angler' worse than many a hymn has been by hymnologists, which is saying not a little. But J. D. had suffered an earlier despite. Gervase Markham had "conveyed" his poem bodily to his 'Pleasures of Princes,' and "for the better understanding of the

reader" had "put it into prose and adorned and enlarged" it. In a word, J. D.'s exquisite verses had been stretched on Markham's procrustean bed to fit into his quaint volume next 'The Choyce, Ordering, Breeding, and Dyeting of the Fighting Cocke.' From that time to Sir Egerton Brydges's days the little volume of J. D. was little heard of and gradually became very scarce. The 'British Bibliographer' in 1812 resuscitated its memory, and its fame spread far and wide among both anglers and collectors. Very few of those, however, who knew it by report or by Walton's quotation had ever seen the book itself. Not only the author but even the different editions were unknown, but from the time when an entry was discovered in the registers of the Stationers' Company which assigned the authorship of the 'Secrets' to one John Dennys, the clouds gradually cleared off. Much of the credit of this achievement must be assigned to Mr. Westwood. Angler and poet himself, he was the proper person to reveal the greatest of angling poets. We now know enough about the author of the 'Secrets of Angling' and his book to render it in its present form one of the most acceptable reprints of modern times.

The first edition, of which the tasteful book before us is a reprint, dates from 1613, and there may, perhaps, be three perfect copies of it in existence. Need we say that Mr. Denison possesses one of these? His admirable collection also boasts of the only known copy of the second edition, dated about 1620, but the binder's "plough" has effectually prevented certainty herein. The unique third edition (1630) is also to be found in this gentleman's library. Several copies of a fourth edition, 1652, are extant, and two may be seen in the Museum. These still contain the curious frontispiece of the original edition, in which a man is seen catching a fish and saying,

Well fayre the pleasure
That brings such treasure,

while another angler, with his foot on a serpent, is raising the globe at the end of his line, with the motto,

Hold hooke and line
Then all is mine.

At the end of this edition appears a receipt for the celebrated ointment which will cause all fish to bite, made from "the oyle of an ospray." The poet is good enough to add a prose description of this bird, which is worth extracting that the members of the British Ornithological Union may compare the knowledge of the seventeenth and nineteenth centuries: "She is of body, neare the bigness of a Goose, one of her feet is web'd to swim withall, the other hath tallents to catch Fish. It seemes the Fish come up to her, for she cannot diue." To pursue our chronological researches, the commendation of the 'Secrets' by a writer in the *Quarterly Review*, No. 278, 1875, induced Mr. Archer to reprint the poem in his 'English Garner,' 1877. Unfortunately he has so altered and modernized it that a discerning reader might well think some cruel fate pursued the unlucky J. D. centuries after his death. Mr. Westwood rightly says of this reprint, "Instead of J. D. in his customary doublet and hose, he has given us a J. D. in the broad-cloth of to-day, with all the gloss upon it." For instance, Mr. Arber has altered

For little cause and every trifle vain
into
For little cause and every trifling vein.

Such inaccuracies might somewhat impeach the fair fame of his other reprints, were not the ill-luck that attends J. D. duly borne in mind.

But who was J. D.? Neither "Jo. Davors" nor "Jo. Davies," as some have fancied. Partly from Mr. Ellacombe's genealogical researches, partly from collateral evidence, Mr. Westwood in his interesting introduction determines the poet to have been one John Dennys, great-grandson of Sir W. Dennys, lord of the manor of Oldbury-sur-Montem in the county of Gloucester. He seems to have been buried in 1609 at Pucklechurch, which agrees with the known fact that the 'Secrets' were published posthumously, four years after the author's death. He celebrates

sweet Boyd, that with thy watry sway
Doth wash the cliffs of Deington and of Weeke,
And through their Rockes with crooked winding way,

Thy mother Auon runnest soft to seeke;

and there is a brook still called the Boyd, which is formed by the confluence of four rivulets (of which one runs through the parish of Pucklechurch), afterwards falling into the Avon at Kynsham Bridge. Here, then, it is most probable that J. D. gathered his angling experiences, and composed his sweet verses

on some pleasant banke,
Among so many as fair Auon hath.

It has even been conjectured that he may have known Shakspeare or fished in his company. Beyond his own lines, however, no information has so far been gathered respecting J. D.'s character and habits.

His verses are earnest and impassioned, dainty, harmonious, and polished. Even when he essays what seems the prosaic task of cataloguing fish, as Spenser enumerates trees, he emerges with credit from the ordeal, as the following, which is only one of several lists, will show:—

And with this bayte hath often taken bin
The Salmon faire, of Riuier-fish the best,
The Shad, that in the Spring time cometh in,
The Suant swift, that is not set by least,
The Bocher sweet, the pleasant Flounder thin,
The Peele, the Tweak, the Botling, and the rest.

Angling is with him dignified; it is not an idle mode of passing a holiday or a means for filling the larder. He puts it on the highest ground, as an excellent opportunity for a man to secure spiritual quiet and meditative thoughts—a fact that has caused many a grave divine and careworn lawyer to turn angler. He thinks his verse will be

A worke of thanks to such as in a thing
Of harmlesse pleasure, haue regard to saue
Their dearest soules from sinne; and may intend
Of pretious time some part thereon to spend.

It goes for granted, being an angler, that country sights are dear to J. D. "The Poplar gray," by which the fisherman stands to catch dace; "the meadowes faire," which in the early morning are "hoare with siluer dewes"; the fallen leaves, "whose scattered spoiles lie thicke in euery place"—these and many another beauty of nature, which every fisherman notes as he plies his craft, are faithfully recorded in the 'Secrets.' It is surprising in perusing J. D.'s pages to see how few of his methods and instructions

for angling are now antiquated. Every line shows that he was a sound, experienced fisherman. Without question, no better angling verses have yet been written, and all "brothers of the angle," as Walton terms fishermen, will gratefully accept this beautiful reprint of a book which, on account of its rarity, has been practically unknown to all save a few bookworms. They can now peruse at their ease a writer worthy to be placed next Walton's inimitable prose on that pleasant shelf of the country house library which holds books on angling. Those who desire a memento of the Fisheries Exhibition which has made this year famous to fishermen can add no more pleasant book to their store than J. D.'s 'Secrets.' But before we close these delightful pages of an old-world singer one stanza more must be quoted, that J. D.'s music may linger in the reader's ears. It forms a fair sample of the soothing and satisfying character which belongs to J. D.'s as to all true poetry:—

And now we are ariued at the last,
In wished harbour where we meane to rest;
And make an end of this our journey past:
Here then in quiet roade I thinke it best
We strike our sailes and stedfast Anchor cast;
For now the Sunne low setteth in the West,
And yee, Boat-Swaines, a merry Carroll sing,
To him that safely did vs hither bring.

The Registers of the Parish of Leigh, Lancashire, from February, 1558, to March, 1625.
Edited by J. H. Stanning, M.A. (Leigh.)

THE practice of antiquaries of the last generation, when they consulted parish registers at all, was to give a series of extracts only. The names of members of the county families—or rather of such as could be identified—were duly noted, and a few amusing extracts culled, and then the document was considered to be exhausted. It did not occur to them that there might be people here, in America, or in the colonies who would be interested in ancestors who in no way belonged to the gentry. To care to trace a pedigree of peasant ancestors was something that never occurred to them. They were ignorant of the interest that lies buried in surnames, and did not comprehend that the Christian names of a period are a part of its history, and reflect its thoughts as surely as costume or architecture. A change for the better has now taken place, and few people give us extracts only without some sort of apology for the imperfection of their work. It would be well for local history if all our old parish registers were preserved in print, and we have some hopes that as time goes on this may be done. Mr. Stanning, the Vicar of Leigh, is one of the forerunners in this good work, though of course by no means the first in the field. We do not, however, remember to have seen any parish register more carefully edited or more elaborately indexed than the one before us. Mistakes must at times occur in a difficult work like this, but we are bound to say that although we have looked carefully for them we have not detected any.

There are several reasons why antiquaries will welcome the Leigh register. Lancashire has been for the last century in the van of material progress, and it is certain that many families in England and elsewhere trace their origin to the humble inhabitants

of her once pastoral villages. The Leigh register is important as being a very early one, and also for the reason that it has been written and preserved with no ordinary care. We have been somewhat astonished in reading it to find so very few strange Christian names. The ordinary names which men and women bear now seem, with the exception of some few that became popular on the accession of the house of Hanover, to have been the common names at Leigh during the reigns of Elizabeth and her successor. Ralph (usually written Raffe) and Oliver were, however, more popular then than now. Oliver went nearly out of use after the Restoration, when it became the fashion to heap obloquy on the very names of the Protector; but was there any political or social reason why Ralph should have fallen into comparative disuse? There are a few Christian names that it is difficult to understand. In 1591 "Loaro Mylles alias Lythgoe" was baptized. It is a wild guess to suggest that this is a form of Laura, but if it be not what is it? In 1614 a Yeamont Twisse was christened. This may be a surname used as a Christian name, but it is very early for such a thing to occur; if it be not, we are utterly at a loss to explain it. "Daughter" as a feminine termination occurs several times in these pages. In 1575 we have "Margaret Johndaughter," and so late as 1622 we come upon "Alls Geffreydaughter." This is a well-known Scandinavian usage, and it was common in some parts of England in the Middle Ages. Mr. Stanning quotes in his preface an "Elena Hobdoughter" who flourished in the time of Richard II., but we were by no means prepared to find this curious form occurring so late as the seventeenth century. It would be an interesting subject of inquiry whether the use of "daughter," as the termination of a surname for women where we should use "son," has been confined to those parts of England which have inherited Scandinavian blood.

Sir Walter Raleigh in Ireland. By Sir John Pope Hennessy. (Kegan Paul, Trench & Co.)

A FEW years ago a desultory correspondent wrote to a friend, 'I have returned from the tropical seas where Raleigh's fleet suffered from tornadoes and fever, and I am resting for a few weeks in "Sir Walter's study"—in the same room where he looked at the charts of Verezano before his voyage, and where he first smoked tobacco in Europe on his return. The room is much the same as it might have been in those times. The original painting of the first governor of Virginia is there, and a contemporary engraving of Elizabeth Queen of Virginia. The long table at which he wrote, the oak chest in which he kept papers, the little Italian cabinet, the dark wainscoting with fine carvings rising up from each side of the hearthstone to the ceiling, the old deeds and parchments, some with Raleigh's seal, the original warrant under the autograph of Queen Elizabeth granting a pension to the Countess Elenor of Desmond, and the two bookcases of vellum-bound and oak-bound books of the fifteenth and sixteenth centuries—for there is nothing in the room (except the writer of these lines) that was not born when Raleigh lived here—all these things compel me to think well of him. But how can I? Who can think well of him here? As I look through the deep window where he often stood, I see the ruined tower of St. Mary's and

the remains of the College of Youghal. They were built a hundred years before his time, as well as the Warden's House in which he lived, by the eighth Earl of Desmond. In this spot I cannot think of Raleigh without thinking of Thomas Fitzgerald—a contrast not favourable to Raleigh."

This passage, with which the present work opens, is an apt introduction to the contents of an exquisitely printed and beautifully bound volume.

It might have been expected that the present owner of this ancient and historic building would have felt some sympathy for its former possessor, the illustrious soldier, sailor, poet, and historian—one who, if he sinned much, was grievously sinned against, and who has left a name which can never be forgotten so long as the English nation and the English tongue endure. We hoped to have found in this work some details of the career of Raleigh in Ireland. We did not expect to find his policy approved of or his violence extenuated, but we did not anticipate that his illustrious name would be misused by making it the text for a new tract upon the well-worn subject of the grievances of Ireland.

The ancient wrongs of Ireland possess an extraordinary fascination for the minds of Irishmen. The idea has been passed from father to son, and the present work proves that a man of the world, an experienced politician, one who has governed with ability and success distant and important dependencies of the empire, is not free from its influence. A recent traveller in Mexico states that upon arriving at a wayside inn, in a remote and almost unknown district, he found an Irishman declaiming in a rich Cork brogue upon this inexhaustible subject to an audience of two Spanish Mexicans and three Indians, not one of whom understood the English language. This retrospective patriotism is not confined to the Irish of Celtic extraction, but men whose names betray the Saxon—nay, men of recent arrival in Ireland—are ready to declare that they and their ancestors have withstood England to the death for seven centuries, and that if every man had his right they would be reinstated in the possession of hereditary estates. On behalf of the reading public and the reviewers we must declare that the subject is exhausted. "That tradition-loving and long-remembered people [viz., the Irish-speaking population of Munster], as Thierry calls them—the most unchanging people on the face of the globe, as Mr. Froude calls them—are not ignorant of the events of three hundred years ago, and they look upon them as their ancestors looked upon them then." This may be so, but we have read enough, and more than enough, on this subject, and writers who have nothing new to say about it may find that their works will not interest many people.

The extraordinary adventures and miserable end of Raleigh lent to his career so romantic a character that subsequent generations have attributed to him chivalrous qualities which he never pretended to possess. When it was discovered that he, who had been supposed to have been a "chevalier sans peur et sans reproche," had been engaged in many transactions of a questionable character, and had exhibited

no quality less than disinterestedness, the public, who had deceived themselves, took their revenge by depreciating the object of their former worship. He and many of his contemporaries have suffered also by the advocacy of Mr. Froude, who delights in stating their ill deeds without reserve, and in subsequently justifying them upon incomprehensible moral theories. We have no desire to extenuate the deeds of violence and ill faith which incessantly occurred in Ireland during the reign of Elizabeth; but when we proceed to pass judgment upon the individuals who were engaged in these transactions, we are entitled on their behalf to claim that they at least shall have a fair trial. The fallacy involved in the present work is that men of the sixteenth century should be subjected to the moral code of the nineteenth century. By the use of this assumption Voltaire, in a well-known drama, has contrived to turn David into a scoundrel and represent him a coward and tyrant. No saint or hero could, if so tried, escape conviction; and every leading statesman of the present day may be certain, upon such a theory, of condemnation by a subsequent generation. In practical life no intelligent person falls into this mistake. The author of this work would not judge of the conduct of a Chinese by the rules of Christian morality, nor would he think the worse of a Mohammedan because he had more than one wife. This reasonable measure of justice we demand for Raleigh and the other English adventurers, and on their behalf we claim no more; the injustice which they now suffer is precisely that to which the Irish chiefs were subjected when their actions were measured by the strict rules of English law and morality.

In the sixteenth century adventurers issued forth to seek their fortunes from Portugal, Spain, and England. The Portuguese founded an empire in India, the Spaniards conquered Mexico and Peru. The less said about the means by which such results were attained the better; their contemporaries recognized and approved of the proceedings by which they extended the empire of Spain and advanced the limits of the Catholic Church. Of the English, some took to buccannery, then considered a respectable profession, not incompatible with admitted piety; others crossed over to Ireland, nominally to serve the Queen, but really to win for themselves estates and political influence. Elizabeth claimed to be sovereign of Ireland, and to command the obedience of its inhabitants, to maintain law and order, and to exercise the then admitted right embodied in the rule *Cujus regio, ejus religio*. The Irish tribes, clinging to the fact that they had been practically independent for generations, naturally endeavoured to maintain their position, and, looking to the Catholic enemies of England for assistance, were ever ready to break out into rebellion, under the pretext of maintaining the Catholic religion. The critical relations of England with the continental powers and the open hostility of the Catholic Church compelled the English queen to anticipate an invasion by holding Ireland at all hazards. The English Government had not the means to occupy the country nor an idea of any form of government save the English county administration or simple

martial law. The former had been proved impossible, and the latter was universally applied. The President of Munster resided in Cork, sallying out to seize criminal or suspected persons, who, when captured, got short trial and swift execution. Active officers with a mere handful of men-at-arms were entrusted with keeping order in wide roadless districts. This they effected by assailing and exterminating any tribe suspected of the design of rebellion. In the rapidity and fierceness of such strokes lay their own safety; for had they waited the tedious process of legal evidence they would themselves have been exterminated, or the insurgents would have disappeared into the woods and bogs. This state of affairs in Ireland finds its parallel in our own day; for such is the mode in which warlike and non-agricultural tribes are restrained by the forces of the United States in the north-western territory and by the Cossack outposts in Turkistan, and so was the strength of the Bedawin tribes of the Sahara reduced by the French. The surprise and capture of Abd-el-Kader's harem are commemorated by a painting at Versailles, admired as the record of victory by the Parisian *bourgeoisie*; nor did Skobelev suffer in Russian eyes by reason of the massacre of the Turkomans. If Raleigh is to be judged by the rules of the nineteenth century, the Irish chieftains also of that period should be weighed in the same balance. Were this done upon the evidence of the authors of the 'Annals of the Four Masters,' the verdict in their case would not be satisfactory to Irish Nationalists.

Raleigh is accused in this work of being the mischievous and malignant counsellor who opposed the pacific designs of Essex. "In his view the submission of the rebels was the essential condition precedent of their reconciliation. That view Raleigh had always taken." It does not appear why such advice offered by Raleigh should be considered as indicative of his natural malignity, nor why it should not have had reasonable grounds to support it. Two communities, the one tribal and pastoral, the other settled and agricultural, can hardly coexist in the same country; unless the latter destroy or absorb the former, they usually experience the fate which at the hands of the Turkomans has befallen the Eastern Persian provinces. The modern device of appointing residents supported by a police force was beyond the conceptions of Elizabethan statesmen. After years of warfare Essex proposed to the English Government to withdraw from the contest and to satisfy all parties by leaving each to do what might seem to him right in his own eyes. Such a solution of the question would have resulted in establishing a permanent chaos. The difficulty of Ireland in the sixteenth century arose from the selfish action of the English Government and the anomalous position of the English adventurers. If they had been simple invaders, with no title to the land they occupied but the fact of conquest, and without external support, they would have either perished and left the field open to the development of a Celtic sovereignty or have solved the question as the Teutonic Knights did in East Prussia. But they were hampered by their position as English officials, as agents of a government which condoned violence as far as was necessary for political purposes,

and then stepped in to regulate matters to the profit of the crown in accordance with inapplicable legal principles. Thus those who might otherwise have aspired to found a government, and had committed all the crimes which are usually incident to the establishment of a civilized state, were hampered and thwarted, and finally despoiled, by a subsequent class of adventurers—men not of the sword, but of the gown—who appropriated the fruits, but did not remedy the evil consequences, of the violences of their predecessors.

In this work are repeated the usual charges against Lord Grey in connexion with the massacre at Smerwick. The slaughter of several hundred prisoners in cold blood cannot be judged too severely, nor the alleged justification too closely scrutinized; but our author should ask himself what would have been the fate of such a filibustering expedition in the nineteenth century. What would have been the fate of the Garibaldians had they surrendered to the Neapolitans in Sicily? What was the fate of Walker's filibusters in Nicaragua in the nineteenth century? What was the fate of the Huguenot sympathizers with William of Orange?

We would, in conclusion, suggest that when the desultory correspondent next views from the windows of Raleigh's house the ruined tower of St. Mary's and the remains of the College of Youghal, he should inquire by whom that town was sacked and burnt in the sixteenth century.

NOVELS OF THE WEEK.

Hélène. By Mrs. Arthur Kennard. 2 vols. (Bentley & Son.)

Tyrants of To-day; or, the Secret Society. By C. L. Johnstone. 3 vols. (Tinsley Brothers.)

Estcourt. By Lord James Douglas. 2 vols. (Bentley & Son.)

A Misguidit Lassie. By Percy Ross. (Macmillan & Co.)

MRS. ARTHUR KENNARD shows in her novel an intimate acquaintance with the ways of society and some power of understanding a rather inconvenient sort of affection. If that is praise, it is the only praise *'Hélène'* deserves. It is a dull book, the story, which is very slight, being clogged by the mass of tedious incident and the intolerable minuteness of its detail. Mrs. Kennard makes some display of erudition, and shows that she can make mistakes in more than one language. She gives an original derivation of "philandering": "It comes from the Greek, and signifies *philo*, to love, and *andros*, a man." The difference between the substantives *parti* and *partie* often presents a difficulty. Mrs. Kennard speaks of a good *partie* for a young woman. The hero is a Guardsman who is anxious to show that he is something above the ordinary run of Guardsmen. It must be supposed that the author wishes to exhibit him in a favourable light, yet this is a specimen of his fascinating and superior conversation with the heroine:—

"Do you know the meaning of the name Helen?"

"It means light, does it not?"

"Yes. Don't you know Goethe's lines in 'Faust'?" [Then follows a quotation.]

"I don't understand German."

"And you are astonished that I do..... The subject of Helen has been well treated by English poets. Do you know Morris's 'Death of Paris'? Elaine is the same name as Helen. You have read the 'Idylls of the King'?..... But have you no other name?"

"Yes—Hélène Marguerite. Those are my two names."

"I like Marguerite best. I don't know why, but it always seems to me that Helen is for Sunday use, Marguerite for week-days..... Then there are many pretty changes of Marguerite—Rita, Daisy. One might fall in love with a Daisy, but never with a Greek-draped Helen."

The story does not begin till about the middle of the first volume, and it ends three-fourths of the way on in the second, when the reader is informed that hero and heroine part for ever. This is a mistake, for they meet in the last chapter, and at the very end the heroine once more vanishes "from his sight for ever." It may be hoped that there has been no mistake this time.

The full title of Mr. Johnstone's circumstantial story should have been something of this kind: "Tyrants of To-day; or, the Secret Society: being an epitome of the principal events which occurred in the world during the sojourn of a young French governess in Edinburgh, with archaeological notes on all places visited by her; to which are added parenthetical views on the situation and subordination of man." Less than that could scarcely give a fair notion of the cyclopaedic character of a work which touches nothing that it does not expound, and yet touches nearly everything. The consciousness of being at a new school falls upon the reader in the first chapter, and the uncomfortable feeling does not begin to wear away until, schoolboy-like, he takes refuge from the awful superiority of his master by striking up a friendship with some of his pattern boys or girls. In this way the reader will find the French lady and her future husband fairly interesting, in spite of the fact that they are mere instruments for his mental and moral improvement. After all (and this is conceded to schoolmasters), Mr. Johnstone means no harm to those whom he instructs. He thinks it will do them good to know what he knows; he considers that he is adding a new charm to their existence, and it would never enter his head to consult them as to the propriety of their being crammed with history and political economy. Of the action and tyranny of secret societies we hear much that is vague, but little that is new. The head-centre in this story, one Herr Rindt, looks in some features perilously like a portrait; but if this were the case it would be necessary to say that a more cruel libel had rarely been put into print. The author proves to demonstration that a member of a secret society may be led by easy steps from benevolent sympathy with human misfortunes to treason and assassination; but one does not need three volumes of fiction to establish the stalest of political truisms.

Lord James Douglas again admits the public into the sacred circles where Earls of Linden, Dukes of Avondale, move and have their being; and the result is not favourable to these distinguished persons. The present story concerns the fortunes of Ronald Eskdale and Willie his brother, the elder of whom succeeds to an earldom, and the other having been pitchforked, without any education, into

the Guards, thenceforth leads the life of a younger son. It is to Willie's credit that he is tolerably moral, and honestly endeavours to make Viola the actress, whom he supposes to be the daughter of his brother's gamekeeper, his lawful wife; while it is satisfactory that when the Franco-German war breaks out, he at once volunteers for the side with which he sympathizes, and does real soldiering with all the zeal of a Guardsman. The military chapters are well written, with a pronounced bias in favour of the French. The racing part of the book, though utterly wearisome to the general reader, will have its merits recognized by the readers of 'Ruff's Guide.' Characters, properly speaking, there are none; Garry Owen, the Irishman, the most individual portrait, has no more character than a chimpanzee; the others differ in degrees of insolence and mediocrity. In the interests of the Constitution, we would entreat the author to try a different field for illustration.

The "misguidit lassie" is amusing, though one is not predisposed in her favour by her earlier tomboy tricks, or by finding her in so unsuitable a setting as the Highlands of Inverness. Indeed, the Scotch part of the story should have been omitted unless the author could have taken the pains to secure some *trairseimblance* for his Gaelic names. But, these deductions apart, there is much that is enjoyable in the furious but fond relations of the earnest young *musiker*, Emil Rosenthal, and his vixen, or "demon," lady-love. The parting, where Antoinette dances on the boxes to close them and assist the packing of Emil's demure German cousin, whom she vehemently suspects, and the meeting, when Emil bursts tempestuously in to greet her in the act of making "scones" or "cookies" in the cottage, are admirably told; while the calmer natures of the Laird and Helen Sinclair form a suitable contrast to the impetuous foreigners. Helen, indeed, is more the heroine in a sense than Antoinette, if self-control and a sense of duty are at all heroic qualities in these latter days. Antoinette is so far unnatural that, neither of these habits having formed part of her childish education, she would in real life have become a far other and lower character than the happy schoolgirl of these pages.

MILITARY BOOKS.

A Summary of Tactics. Companion Volume to 'A Summary of Military Law.' By H. F. Morgan. (Marcus Ward & Co.)—This compilation, written in a question and answer style, is published for the benefit of officers of the militia and regular army. The author claims to have put the views of the best authorities in a clear and concise manner, and has well carried out his intention. At the same time it is impossible in every case to admit the correctness of his answers or the soundness of his ideas. In the very first page we find mobility described as "the massing of troops on a certain point at a given time." It would be more correct to substitute for the above, "Mobility is the state of a body of troops which, owing to good organization, discipline, arrangements, marching powers, and lightness of equipment, is capable of being easily and rapidly moved to the required spot." Turning to the "Characteristics of the Three Arms," we find Capt. Morgan asserting that cavalry "formerly fought by shock alone, but fire has now become indispensable." The use of cavalry on the field

of battle is twofold: it watches the movements of the enemy on the flanks, so as to give timely warning of a flanking or turning movement, and it charges whenever the ground and circumstances allow of such direct action. In neither case are firearms of any value. Off the battle-field firearms are useful, most useful to cavalry, for infantry is not always at hand to supplement steel with bullets, and cavalry that can, in case of need, dismount and use its carbines can venture to proceed to great distances from its infantry. In discussing ground in relation to tactics, the author says that hedges afford cover from view, but, not being shot-proof, should "as a rule be eschewed, for if men collect behind them they are a better target for the enemy's artillery." We venture to differ from Capt. Morgan. The best cover is that which affords protection from shot and also from view; but if cover from shot cannot be obtained, cover from view is the next best thing, for this reason, that the enemy are not likely to fire unless they see something to fire at. Capt. Morgan admits that, in face of the improved firearms of the present day, "cavalry must have cover to enable it to approach the other arms." He, however, adds, "When once in action, the ground cannot be too open, level, and free from obstacles." A small amount of consideration will show that the more undulations there are, provided that those undulations are slight, the better, for cavalry charging over such ground will be only occasionally exposed to fire. Undulating ground, moreover, is apt to deceive infantry as to the distance. Again, in describing how a village should be fortified, the author says that all the approaches from the enemy should be blocked up. This would be a mistake if accepted as a rule without exceptions, for it would reduce the defenders to the passive defensive, and would allow of no counter attack. Consequently openings, well defended, should be left on one or both flanks. In spite, however, of one or two points on which we differ from the author, we frankly admit that he is clear, concise, and, on the whole, sound, and that his book should be carefully studied by all officers.

Historical Record of the King's Liverpool Regiment of Foot. (Harrison & Sons.)—An interesting epitome of the story of the above regiment, better known as the 8th, is preceded by the following eloquent quotation from Mr. Kinglake: "A regiment great in history bears so far a resemblance to the immortal gods as to be old in power and glory, yet to have always the freshness of youth." To perpetuate the fame of our old regiments is, therefore, a pious and useful task. Unfortunately it has seldom been well performed. The authors, with few exceptions, seem to have no idea of literary perspective, and generally content themselves with a chronological record of events such as might with advantage be kept for reference at the Horse Guards or in the regimental orderly room, but which can possess little interest for the general military, let alone the civilian reader. The history of the 8th is as dry and overburdened with unnecessary details as most works of a similar nature. The editors, who appear to be certain ex-officers of the corps, have displayed great care and conscientiousness, but they are clearly wanting in literary skill. The result of their labours is a complete and exact record of dry facts, but that is all. Yet the 8th has served in all parts of the world, has shared in many campaigns, and is close on two hundred years old. Some distinguished officers have held commissions in the corps, and some acts of brilliant daring and devoted courage must have been performed by them as well as by their humbler comrades in the ranks. Why have not some of these been narrated, in the place of a dull chronicle of changes of quarters and uniform? The principal portion of the book is merely a reprint of Mr. Cannon's official record, but the history has been brought down

to date, and some interesting additions have been made to the old story. The best of these is the epitome of the career of the regiment.

OUR LIBRARY TABLE.

MR. S. R. GARDINER is to be warmly congratulated on having issued the first volume of a new edition of his *History of England from the Accession of James I.* (Longmans & Co.). Mr. Gardiner does not possess the vivacity of style that attracts a popular audience, but he may be justly pronounced one of the most painstaking and truth-seeking of our historians. He has won recognition slowly, but it is gratifying to find that at last his great merits are generally acknowledged. In this new edition his *opus magnum* appears in a much improved form. Mr. Gardiner has learnt much as he has gone on, and the new volume shows that he has spared no trouble to enhance the value of his history. It is a work of which his countrymen may well be proud.

Eight Years in Japan (1873-81). By E. G. Holtham, M.Inst.C.E. With Maps. (Kegan Paul, Trench & Co.)—Those who are desirous of knowing something of the sort of life led by Europeans in Japan will find a tolerably fair, but very slight presentment of it in this lively, though occasionally vulgar and oftener trivial, transcript of an engineer's experiences in that country. But of Japan itself, its natural history, annals, art, traditions, customs, or people, very little is said of any interest; two-thirds of the book being devoted to a personal record, devoid of adventures, and written apparently rather for the amusement of the author himself and his friends than for that of the public. In the course of his duties Mr. Holtham visited portions of the empire rarely traversed by foreigners, and hitherto undescribed, such as the provinces west of Kobé and the tract of country of which Sendai is the chief district. But he gives a most meagre account of what he saw, and even of the singularly picturesque bay of Matsushima, crowded with its thousand wooded islands, he contents himself, but not his readers, with a bare description. Fuji he climbed, but saw "nothing interesting in a degraded crater..... quiescent for over two hundred years"—why not two thousand years!—and so scrambled down again "that disgusting mass of humbug and ashes." Such an insult to the Peerless Mountain it is hard to forgive. Some notices of passing events are contained in this volume, but they are of a commonplace character, and in no wise help the reader to a better knowledge of recent Japanese history. It is, indeed, extraordinary that eight years' residence in such a country as Japan, coupled with opportunities such as fell to Mr. Holtham's lot, should not have resulted in something better than the book before us. It is regrettable, too, for Mr. Holtham possesses a vivacious style, and on more than one occasion makes it evident that he is capable of doing work of a much higher character than that which he has here given to the public.

We have on our table *A Narrative of the Boer War*, by T. F. Carter (Remington),—*The War in Egypt*, reprinted from the *Times*, illustrated by R. Simkin (Routledge),—*The Position in Law of Woman*, by T. Barrett-Lennard (Waterlow),—*Electric Light*, by J. W. Urquhart, edited by F. C. Webb (Lockwood),—*Gothic Grammar*, by W. Braune (Low),—*Public Examination Grammar*, by A. Riches (Relfe),—*Cambridge Scholarships and Examination*, edited by R. Potts (Longmans),—*Hints on Home Teaching*, by E. A. Abbott (Seeley),—*Studies in Logic*, by Members of the Johns Hopkins University, (Boston, U.S.A., Little, Brown & Co.),—*Moffatt's Class Register* (Moffatt & Paige),—*Illustrated French Toy-Book*, by L. M. Hall (Bateman),—*The Red Cross, its Past and Future*, by G. Moynier (Cassell),—*The Lily of the Valley*, by

W. Roberts (Gill),—*Vines and Vine-Culture*, by A. F. Barron ('Journal of Horticulture' Office),—*Notes of Thought and Observation* (C.L.P.C.),—*Annual Report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution, 1879-80*, by J. W. Powell (Washington, Government Printing Office),—*Evidences: River and Constellation*, by R. Brown, jun., F.S.A. (Longmans),—*Units of Measurement for Scientific and Professional Men*, by Lewis D'A. Jackson (Allen & Co.),—*The Reliable Atlas*, by T. R. Johnston (Edinburgh, Johnston),—*Four Masters of Etching*, by F. Wedmore (Fine-Art Society),—*Robert Pocock, the Gravesend Historian*, by G. M. Arnold (Low),—*Old Court Customs and Modern Court Rule*, by the Hon. Mrs. Armytage (Bentley),—*Uncle Ned's Stories for Boys and Girls* (New York, Catholic Publication Society),—*Behind a Brass Knocker*, by F. Barnard and C. H. Ross (Chatto & Windus),—*Ghostly Visitors*, by "Spectre Stricken" (E. W. Allen),—*Black and White*, by E. A. Meriwether (New York, Hale),—*Two Sides to Every Question*, by Maude J. Franc (Low),—*and Port Salvation; or, the Evangelist*, 2 vols., by A. Daudet, translated by C. H. Metzler (Chatto & Windus).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Henry's (Matthew) Commentary, Vol. 2, 4to. 12/ cl.
Whish's (Rev. H. F.) Clavis Syriaca, a Key to the Ancient Syriac Version, called "Peshito," of the Four Holy Gospels, 8vo. 31/6 cl.

Poetry.

Dixon's (R. W.) Mano, a Poetical History, in Four Books, 8/ cl.
Buckets and Spades, Words and Music by Mrs. E. Campbell, 4to. 3/6 bds.

Music.

Philosophy.

Abbott's (T. K.) The Elements of Logic, 12mo. 2/6 swd.

History and Biography.

Eminent Women Series, ed. by J. H. Ingram: Mary Lamb, by Mrs. Gilchrist, cr. 8vo. 3/6 cl.
Fitzgerald's (P.) Kings and Queens of an Hour, 2 vols. 30/ cl.
Gardiner's (S. R.) History of England, Vol. 2, cr. 8vo. 6/ cl.

Geography and Travel.

Baggage and Boots, or Smith's First Peep at America, 3/6 cl.
Mayo's (Earl of) De Rebus Africanis, the Claims of Portugal to the Congo, 8vo. 3/6 cl.

General Literature.

Bible Emblem Anniversary Book, by the Compilers of the "Floral Birthday Book," 16mo. 3/6 cl.
Dame Dardur, by Hita, 3 vols. cr. 8vo. 31/6 cl.
Hughes's (F. J.) Harmonies of Tones and Colours developed by Evolution, folio, 25/ cl.
Lennard's (H.) Chirrup, cr. 8vo. 2/6 cl.
Mallock's (W. H.) New Republic, 12mo. 2/ bds.
Murray's (D. C.) A Model Father, cr. 8vo. 2/ bds.
Norris's (W. E.) Made moelle de Merae, 12mo. 2/ bds.
Payn's (J.) Kit, a Memory, cr. 8vo. 3/6 cl.
Sterndale's (R. A.) The Afghan Knife, cheap edition, 3/6 cl.
Wilson's (W. G.) To Be or Not To Be, an Amusing Record of your Friends' Convictions, 16mo. 2/6 cl.

FOREIGN.

Theology.

Bertram (A.): Theodoret's Doctrina Christologica, 2m. 50.
Pentateuchus Samaritanus, ed. H. Petermann, Part 3, 12m.

Archæology.

Imhoof-Blumer (F.): Monnaies Grecques, 45m.

Monumenta Graphica Medii Aevi Austriaci, Part 10, 30m.

Biography.

Briefwechsel zwischen August Boeckh u. Karl Otfried Mueller, 9m.

Löbe (M.): Wahlsprüche Deutscher Fürstengeschlechter, 10m.

Geography and Travel.

Bastian (A.): Zur Kenntniss Hawaiis, 4m.

Hahn (F. G.): Insel-Studien, 7m. 20.

Richthofen (F. Frhr. v.): Aufgaben der Heutigen Geographie, 1m. 80.

Rinhuber (L.): Voyage en Russie en 1834, 8m.

Philology.

Brzoska (J.): De Canone Decem Gratorum Atticorum, 2m.

Commentationes Philologae Jenenses, Vol. 2, 6m.

Eulidiana Opera, ed. J. L. Heiberg et H. Menge, Vol. 1, 3m. 60.

Harlez (C. de): L'Exégèse et la Correction des Textes Averatiques, 6m.

Hartman (J. J.): Studia Antiphontea, 2m.

Herodiani Libri VIII., ed. L. Mendelssohn, 6m. 80.

Intelligenza (Die), ein Altitalien. Gedicht, hrsg. v. P. Geilrich, 6m.

Liebl (H.): Beiträge zu den Persius-Scholien, 1m. 50.

Platonis Opera, ed. M. Schanz, Vol. 6, Part 2, 2m.

Rumpel (J.): Lexicon Pindaricum, 12m.

Schack (G. v.): Die Unterweisung d. Königs Amenemhat I., 4m.

Thioldridi Vita Willihbrordi-Metrica, ed. K. Rossberg, 1m. 80.

Zeichensystem (E.): Ruthenisch-Deutsches Wörterbuch, Parts 1-4, 6m.

Science.

Cohn (H.): Die Hygiene d. Auges in den Schulen, 4m.

Eulenborg (A.): Die Hydroelektrischen Bäder, 3m.

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Heer (O.): Flora Fossilis Arctica, Vol. 7. 48m.
Heer (O.): Flora Fossilis Grönlandica, Part 2. 48m.
Lepsius (G. R.): Das Mainzer Becken, Geologisch Beschrieben, 12m.
Schneider (A.): Das El u. seine Befruchtung, 14m.
Wawra v. Fernsee (H.): Itinera Principum S. Coburgi, Part 1, 60m.

General Literature.

Nicolaidy (B.): Grandeur et Décadence d'Al Hourchid Bey, 3fr. 50.

SWIFT'S MARRIAGE.

A WRITER in the current number of the *Quarterly Review*, in discussing the disputed question of Swift's marriage, gives the following note:—"We have read with care Mr. Craik's elaborate discussion in favour of the marriage. We can only say that we are greatly surprised that Mr. Craik should, on such evidence as he there adduces, think himself justified in asserting confidently that the marriage took place."

I have no wish to trouble you by a renewal of the general argument, having nothing to add to what is stated in my book. But perhaps you will allow me to show how far this writer is justified in saying that he "has read my discussion with care," and what are his claims to have affected the argument either way.

1. "The first writer," he says, "who mentions it [the marriage] is Orrery, and his words are these: 'Stella was the concealed, but undoubtedly, wife of Dr. Swift, and if my informations are right, she was married to him in the year 1716 by Dr. Ash [sic], then Bishop of Clogher.'" The *Quarterly* reviewer need not have looked beyond my "discussion" to find that "these" are not Orrery's exact words. Orrery states in the first sentence that Stella was "the concealed, but undoubtedly, wife of Dr. Swift." He then goes on to tell of Sir William Temple's bequest to her on account of her father's services; he proceeds to say that he cannot tell how long she remained in England, or how often she went to Ireland after Temple's death; "but," he goes on, "if my informations are correct, she was married to Dr. Swift in the year 1716 by Dr. Ashe, then Bishop of Clogher." It is clear that Orrery's words have a very different effect from those which the *Quarterly* reviewer attributes to him. The first assertion, as to the main fact of the marriage, is given without any hesitation or qualification. It is only after he has spoken of matters as to which he is in doubt that Orrery returns to the details and circumstances of the marriage; these, but these only, he describes with the qualification "if my informations are correct." By piecing together parts of different sentences after his own fashion, and giving them with marks of quotation as the very words of Orrery, the *Quarterly* reviewer manages to bring that qualification close to the main assertion.

2. "Orrery was," says the reviewer, "guilty of gross inconsistency, as he had nine years before maintained the opposite opinion"; and in proof of this he cites, in a note, a letter from Orrery to Deane Swift of the 4th of December, 1742. But what does that letter say? Swift in old age, Orrery observes, "is an incentive to marriage," as men in years want the care and watchfulness of a companion; and Swift's last years would have been less miserable "had he been married, or, in other words, had Stella lived." This is the expression which the reviewer cites, but does not quote, to prove that Orrery in 1742 "maintained the opposite opinion" to that which he published in 1751.

3. "Delany," says the *Quarterly* reviewer, "simply follows Orrery." What are Delany's words? "Your [lordship's] account of his marriage is, I am satisfied, true." If words mean anything, surely in this Delany is not following Orrery, but is stating his own independent assent to Lord Orrery's account of the circumstances of an event, the truth of which even Delany assumes to be beyond dispute.

4. Delany "simply follows Orrery," and does so "without contributing a single fact on his own authority." So says the reviewer; thereby surely implying that Delany gives us no addi-

tional grounds for the belief beyond those given by Orrery. But Delany says he "well knew a friend" to whom Stella told her story. Is this not a "fact on his own authority"? What more could we have, unless Delany had said that he saw the ceremony with his own eyes?

5. The treatment which the reviewer gives to the evidence of Monck Berkeley is still more curious, seeing that he repeats the very error which I have pointed out in Monck Mason's argument. In 1716 Swift and Stella, says Monck Berkeley, "were married by the Bishop of Clogher, who himself related the circumstance to Bishop Berkeley, by whose relict the story was communicated to me." Again the reviewer gives with inverted commas words which profess to be, but are not, those of Monck Berkeley. He proceeds, exactly as Monck Mason had done, to say that this piece of evidence entirely breaks down, because from 1715 to 1721 Berkeley was in Italy, and therefore no such communication could have taken place. But he ignores the fact which I have pointed out, that although Berkeley was in Italy, he was there as tutor to the son of Dr. Ashe, and that communications not only may, but in all probability must have passed between the Bishop of Clogher and him. Does this show that my discussion has been read "with care"?

6. Amongst other pieces of evidence against the marriage, the reviewer adduces the four following: (1) That Swift once said to a gentleman, "I never yet saw the woman I would wish to make my wife." (The words are again misquoted: they ought to be, "he never saw the woman he wished to be married to." But let that pass.) (2) That "it is well known that Mrs. Dingley was convinced that no marriage had ever taken place." (3) That Mrs. Ridgway, Swift's housekeeper, did not believe it. (4) That Dr. Lyon was convinced that the story "was unsupported by a particle of evidence."

Something less than a careful reading of my discussion might surely have shown to the reviewer the worthlessness of these pieces of evidence. Dr. Lyon knew Swift only in extreme old age; Mrs. Dingley was the companion, not the confidante, of Stella; Mrs. Ridgway was an uneducated drudge, whom Swift was little likely to entrust with secrets; and the gentleman to whom he is supposed to have given his confidence in a casual conversation is unnamed. But whatever the value or worthlessness of these statements, it is curious that the reviewer, having read my discussion "with care," should adduce them as if each were based on independent testimony. Will it be believed that they all rest solely upon the evidence of this same Dr. Lyon, and that he (than whose testimony none, the reviewer thinks, "will be allowed to carry greater weight") knows so little of the matter, and can assert so little on his own authority, that he is obliged to base his denial upon the gossip of an unnamed gentleman who, by his own showing, was a coxcomb; and that he cannot even quote Mrs. Dingley's opinion on his own knowledge, but must go to this unnamed gentleman for a report of how Mrs. Dingley (supposing that she knew the secret) turned off with a laugh what she might well deem an unwarranted curiosity? Yet the reviewer first parades these pieces of hearsay as evidence, and then adduces Dr. Lyon's opinion—based upon them—as independent and conclusive proof that the marriage did not take place.

Having pointed out these inaccuracies, I refrain from entering upon the general arguments of the reviewer. Substantially they are those adduced by Monck Mason sixty years ago, which did not persuade Scott, even though he judged them too leniently, to change the opinion he had previously expressed.

HENRY CRAIK.

THE HARNETT LIBRARY.

Colchester Castle, July 23, 1883.

BIBLIOGRAPHERS may be glad to learn of an interesting discovery recently made at this castle

on the occasion of its being visited by the members of the Noviomagian Club. On their entering the library—a portion of the castle not usually shown to visitors—some well-known bibliophiles, who were fortunately of the party (including Mr. Bullen, of the British Museum; Mr. Henry Stevens, of Vermont; and his son, Mr. Henry N. Stevens), had their attention at once arrested by its contents, and expressed a wish to examine them at their leisure. This request having been gladly acceded to, they were able to report, after a searching analysis extending over two days, that this library, practically unknown to bibliographers, with walls twelve feet in thickness between its shelves and the outer world, contains, for the earlier period of our literature, more rarities in proportion to its size than any other they were acquainted with.

Their chief find was a fresh Caxton—Chaucer's 'Boethius'—the tallest, and in many respects the finest, copy known of this important work. The volume, which was first discovered by the quick eye of young Mr. Stevens, has the rare charm of retaining in good condition that original binding of which the British Museum possesses but a single specimen. The leather covering of its oak boards is stamped with Caxton's peculiar lozenge-shaped pattern, each lozenge containing a flower. The copy discovered by Mr. Blades in the St. Albans Grammar School (1858), and subsequently purchased by the British Museum for 200*l.* (less than half its present value), was found, it may be remembered, not in boards, but in covers formed of the leaves of earlier, and even unknown, volumes. Hitherto there have been known some sixteen copies, only six of them in private hands. We learn from Mr. Blades's invaluable work that none of these exceeds eleven and a quarter inches in height, though two of them are described as "uncut." The Colchester copy, which has many rough leaves, measures eleven and a half inches (full) by eight and a quarter inches. It wants the first leaf of the tenth quire and the blank leaf at the beginning. The 'Boethius' is one of Caxton's most interesting works, having been printed by him, according to Mr. Blades, *ante* 1479, and therefore within his first two years at Westminster. Its curious and instructive colophon may be worth reproducing here:—

"Thus endeth this boke whiche is named the boke of Consolacion of philosophie. Whiche that boecius made for his comforte and consolacion he beyng in exile for the comyn and publick wele haunyng grete heynes & thoughtes and in maner of despayr, Reheryng in his sayde boke howe Philosophie appiered to him shewyng the mutabilitie of this transitorie lyfe, and also enformyng howe fortune and happe shold bee vnderstonden, with the predestynacion and prescience of God as moche as maye and ys possible to bee knowne naturally, as a fore ys sayd in this sayd boke, Whiche Boecius was an excellent auctour of dyuerse bookes craftely and curiously maad in prose and metre, And also had translated dyuerse bookes oute of Greke into latyn, and had ben senatour of that noble & famous cite Rome. And also his two sones Senatours for their prudence & Wisdom. And for as moche as he withstode to his power the tyranye of theodoric thes Emperour, & wold have defended the sayde cite & Senate from his wicked hondes, wherupon he was conuict & putte in prison, in whiche prison he made this forsaide boke of consolacion for his singular confort, and for as moche as the stile of it is harde & difficile to be vnderstoude of simple p'sones. Therefore the worshipful fader & first fondeur & enbellisher of ornat eloquence in our english. I mene, Maister Geoffrey Chaucer hath translated this sayd werke oute of latyn in to oure vsual and moder tonge. Following the latyn as neygh as is possible to be vnderstande. Wherein in myne oppynyon he hath deseruid a perpetuall lawde and thanke of al this noble Royme of Englund, And in especiall of them that shall rede & vnderstande it. For in the sayd boke they may see what this transitorie & mutable worlde is And wherto every man liuyng in hit, ought to entende. Thenne for as moche as this sayd boke so translated is rare and not spred ne known as it is digne and worthy. For the erudicion and lernyng of suche as ben Ignorant & not knowyng of it, Atte requeste of a singular frende & gossib of myne. I william Caxton haue done my debouir & payne tenpyrte it in fourme as is here afore made, In hopyng that it shal prouffite moche peple to the wele & helth

blame is to be laid on Hebrew lexicography; still, the mistake might easily have been avoided of giving a *h* to the Hebrew word for "to rejoice" on account of the Arabic *hadā*, "to urge camels by singing to them," or to the word for "to rise" (רָחַץ) on account of a rare Arabic equivalent meaning "to strew." Further, the Assyrian elucidates with surprising clearness stems whose numerous meanings have often been brought into connexion in the strangest manner, by showing that the supposed single stem represents really two, one with *h*, the other with *ch*. Thus the Assyrian shows that Heb. חָץ,

"arrow" (Assyr. *uṣṣu*), and חָצַץ, "to cut off, to pierce" (Assyr. *chaṣṣu*), go back to quite different stems; that פָּתַח, "to open" (Assyr. *pitā*), and פָּחַח, "to carve, to engrave," for instance on wood or stone (Assyr. *paṭāchu*), have nothing at all to do with each other. Assyrian is helpful in still other ways. The Hebrew verb מָשַׁח has the two meanings "to anoint" and "to measure." It has been supposed that we have here a single verb because in Arabic the surveyor is called *massāh*, with *h*, and the two meanings have been united in a characteristic manner by saying that מָשַׁח means properly to stroke, to spread, either with dye or oil—to anoint, or by passing the hand over anything—to measure! But in Assyrian "to measure" is *māshāchu*, the "measure" is *māshichu*, the "surveyor" is *māshichu*. It appears at once that the Arabic *h* proves nothing at all; that, on the contrary, *massāh*, precisely like *mallāh* (Assyr. *malāchu*, "boatman," is simply a loan word in Arabic.

Passing on to other illustrations, we find that the Assyrian leads to an entirely different stem from that which has been until now accepted. I regret to have to say that in those cases where a Hebrew word, considered alone, could be derived with equal right from two stems, the last editions of Gesenius's dictionary nearly always seize upon the wrong one.

The well-known measure כֹּר, כֹּר, *kōpos*, having the same meaning as חֶמֶר, can *per se* be derived from כָּרַר or from כֹּר; the Assyrian *kārū*, from which the name of the inspector of measures and weights, *rab kārē*, comes, decides for כֹּר, not כָּרַר, which the ninth edition prefers. Be it incidentally remarked that כָּרַר, "feast," is not to be derived, with the ninth edition, from כָּרַר, but from כָּרַר, as the Assyrian *kirētu*, having the same meaning, teaches. On the other side, the ninth edition derives the word for hole, cave, חֹר, חֹר, whose stem might be either חֹר or חָר, from חֹר, although already the Arabic *churru* might have led to the correct etymology. The Assyrian *churru*, with the same meaning, settles the question, and it is but fair to say that Levy has already recognized the correct stem both for חֹר and for חָר.

The Hebrew name of the bullock, פָּר, פָּר, fem. פָּרָה, may come from פָּרַר or פָּרָה.

The Assyrian *parū* (*pārū*), fem. *purtu*, teaches that the stem is פָּרָה, the same stem as that from which פָּרִי, "fruit," is derived. The original meaning of the stem in question is "to spring, to spring up," as the ninth edition rightly supposes, although it takes פָּרַר for this stem. It may be interesting to note here another stem, namely אָנַח, "to spring," from which both the names for "fruit" and for "hare" are derived; אָנַח denoting the fruit,

as that which springs forth or bursts out, while אָנַח signifies the hare as *Springensfeld*.

The Hebrew אָנַח, which is used in Job viii. 12 and Solomon's Song vi. 11 of the germinating or shooting of plants, may, as is accepted by every one, come from the same root as the Aramaic *inbā*, "fruit," found in the book of

Daniel. But if this be so, it is impossible any longer to consider אָנַח as the stem; for Assyrian *inbu*, "fruit," st. constr. *inib*, as well as the verb in Piel, *unnubu*, "to bear fruit," and other derivatives like *nannabu*=*pirchu*, "a sprout," lead undoubtedly to a stem אָנַח, from which, as our original dictionaries expressly inform us, the hare *annabu* (Arab. *arnab*), as the springer, received its name. That the Hebrew אָנַח goes back to a stem אָנַח, with quite different meaning, I shall show elsewhere.

The etymology even of the most common Hebrew words is changed by the Assyrian. It is still to-day usual to say that the Hebrew preposition אֶת, "with" (אִתִּי, "with me"), corresponds to an original *ēnet*, so that *itti*, "with me," meant originally "a meeting with me." The Assyrian *itti*, "with," destroys this hypothesis, for the Assyrian *itti*, *ittu* is clearly the feminine form of *itā*, "side," pl. *itāti*. *Iti*, "with me," means simply "at my side." *Itā* and *ittu*, "side," are among the commonest Assyrian words. Certainly no one would dare to adduce the Ethiopic *enta* against this explanation. On the other hand, the Assyrian confirms the derivation of עֵת, "time," as equivalent to עֵתָה

(a derivation first correctly recognized by Fleischer); for in Assyrian by the side of *ittu*, *ēttu*, "time," we meet the still commoner masculine form *ēnu*, *innu*, which corresponds to the Aramaic *ēn* (כֶּעֶן), but has nothing at all to do with the Arabic *hin*.

Let one illustration suffice to show how the constant effort to compare Hebrew words with Arabic words has turned attention away from the great importance of explaining Hebrew by its own aid. The word חֹלֶעַ means a worm.

The ninth edition combines this with לֹעַ (Arabic *walagha*), "to lick," a stem having no existence in Hebrew. Besides, who ever saw a worm that licks? A dog licks, not a worm. In three passages of the Old Testament (Job xxix. 17, Joel i. 6, Ps. xxx. 14) the teeth are called

מִתְלַעֲוֹת; but in spite of this the form *malta'oth*, which occurs only once (Ps. lviii. 7) and arises from the evident transposition of *t* and *l*, is declared to be the original form, and is explained from the Arabic *latagha*, "to prick." But a tooth does not prick anything. Could not the Hebrew of itself teach that the stem חֹלֶעַ means "to gnaw," so that the worm would be the gnawer, and the teeth the gnawers? The Assyrian confirms this fully, just as in general sound Assyrian etymology is in complete harmony with sound Hebrew etymology. The ח belongs as certainly to the stem as the ת in תָּחַם or the מ in מָחַר.

I conclude this series of illustrations with the well-known word אָרוֹן, "box, ark," which the ninth edition rightly pronounces to be of doubtful origin. The Assyrian dictionary again settles the question by the simple fact that *ērēnu*, the full equivalent of the Hebrew אָרוֹן, has as synonym *ērā*. The stem is therefore אָרַח, and not אָרַן.

A few more explanations of the same kind will be found in my last article, the special design of which will be to show in a general way the great importance of Assyrian research to the understanding of Biblical antiquities, especially chronology, history, and religion.

FRIEDRICH DELITZSCH.

DANTE'S GERMAN EXPOSITORS.

MR. KARL TRÜBNER writes from Strasbourg about our notice of a book published by him, 'Aus Dantes Verbannung,' by Prof. Scheffer-Boichorst:—

"As a specimen of Prof. Scheffer-Boichorst's want of scholarship your critic alleges that he quotes Juvenal's famous sentiment (viii. 20) in the form 'Nobilitas animi sola est et unica virtus.' Your critic has overlooked the fact that the transgressor in this case is no other than Dante himself, who gives the passage in this form ('De Monarchia,' Karl Witte's second edition, p. 43), and Prof. Scheffer-Boichorst was, of course, quoting Dante, not Juvenal (p. 114, note 1). To show the slight grounds on which the author rests his conclusions as to the date of the 'Monarchia,' your critic asserts that Prof. Scheffer-Boichorst draws weighty inferences from a variation of reading (*uncto* for *unico*) in that work (ii. 1), and in doing so has not remarked that, even if *uncto* were the reading, it could be explained by a reference to the second Psalm, and need not have any reference to the anointing of the emperor. I am completely at a loss to understand these objections, as Prof. Scheffer-Boichorst is himself protesting against Wegele's use of the reading as determining the date, and quotes the very Psalm to clinch his argument (p. 118). He concludes his discussion with words which distinctly contradict the assertion of your critic, 'Thus all Wegele's conclusions fall to the ground, and I may now leave the point.' As these are the sole points on which your critic bases his conclusion as to the 'amiable weakness' of the author to accept anything as Dante's that has been attributed to him, and as to his use of minute possibilities to found a basis for his criticism, I cannot traverse his judgment further. I must, however, confess my surprise that under these circumstances he should have made use of the well-worn witticism of the German evolving conclusions out of his own consciousness. On the other hand, I see nothing surprising in the fact that your critic, after looking through Prof. Scheffer-Boichorst's painstaking work in this slovenly fashion, should confess that he was 'left much as he was before.'

We maintain our charge of want of scholarship. In Witte's edition and two others before us the line runs, "Nobilitas animi sola est atque unica virtus." Until Mr. Trübner produces further evidence the false quantity must be laid to the account, not of Dante, but of the learned professor.

As to the second point, we expressed ourselves loosely. We did not mean to imply that Prof. Scheffer-Boichorst was unaware of the words from Psalm ii. being a quotation, as we had the passage under our eyes in which he says, "Dante.....an das Bibelwort erinnert wird." Our point is that no human beings except two German scholiasts could have founded any material arguments in the question pro and con of the date of a treatise upon the reading of an epithet in a stock quotation. No doubt the professor does put it aside, but he takes nearly a page to do so, and makes a point of the fact that "*unico*" is found in most MSS. His amiable tendency (we did not say "weakness") is exemplified by his belief (p. 38) that a sonnet which Witte, Fraticelli, and Foscolo all reject, and which the veriest beginner could see at a glance was spurious (*inter alia*, half the line 'Purgatory' vi. 76 is inserted, and Dante is made to speak of a youth making progress in Greek), has been rejected without sufficient grounds.

As to the remark about evolving from his own consciousness, if Mr. Trübner can find any better phrase to express the process whereby all that we know of Dante's life in exile, which might be written on a sheet of note paper, has been expanded into a book of 250 pages, we shall be glad to know it, for we like variety, and the process is one which has to be described pretty often nowadays.

MR. T. B. SMITHIES.

We regret to announce the death, in his sixty-eighth year, of Mr. T. B. Smithies, the editor of the *British Workman*. He was born at York, but came to London while still young, and in 1851 started the *Band of Hope Review*. Four years afterwards he started the *British Workman*. In 1861 he commenced a new series of the *Children's Friend*. The *Friendly Visitor* and the *Band of Mercy Advocate*—the latter of which is now in the hands of the Society for the Prevention of Cruelty to Animals—were commenced in

1867 and 1879 respectively. The *Infant's Magazine* was also his enterprise, and the *Welcome*, begun in 1876. These periodicals, which were from the first issued by the well-known firm of Messrs. Partridge & Co., attained among them a circulation of more than half a million. Some of them were begun in anticipation of the abolition of the taxes on the press, and till the paper duty was repealed were carried on at a loss. Besides these Mr. Smithies wrote a number of little books and tracts, and in 1870 he commenced a new series of the *Family Friend*, of which he remained editor and proprietor till a few months ago. He was buried at Abney Park Cemetery on Thursday last.

SALE.

On July 17th, 18th, and 19th Messrs. Christie, Manson & Woods sold by auction the library of a lady deceased. Among the principal lots were Isaac Walton's Complete Angler, 1653, with two pages reprinted, finely bound and painted with fish by Herring, 30l.; the Houghton Gallery, with plans of the house and plates inserted, 2 vols., 1788, 32l.; and a copy of Lavater, with thirty-seven additional portraits of celebrated persons, 5 vols. 4to., 46l. 4s. But the chief attraction of the sale consisted of over forty volumes from the library of Queen Marguerite de Valois, bound by Clovis Eve in olive or red morocco. They sold as follows: Athonii Sophiste Progymnasmatia, Parisiis, 1589, and Vallæ Elegantiæ Lat. Ling., Lugd., 1566, 2 vols. in 1, 49l. Appiani Hist. Rom., Lugd., 1588, 61l. Aristotelis Opera, Lat., 7 vols., Lugd., 1580, the binding of one wormed, 120l. Aulus Gellius, Lugd., A. Gryphus, 71l. Ciceronis Opera, 7 vols., Lugd., apud A. Gryphum, 1585-1591, 130l. Concilii Tridentini Canones et Decreta, Leodii, 1577, 79l. Conciliorum et Pontificum Summa, Lugd., 1587, 41l. Dionysii Areopagitæ Opera, Lugd., 1585, and Iamblichus de Mysteriis Ægyptiorum, Proclus in Platonem, &c., Lugd., 1577, in 1 vol., 86l. Dionysii Halicarnassensis Antiq. Rom. Lat., Lugd., S. Gryphus, 1555, 68l. Frossardi Hist. et P. Cominæ Commentarii, Francof., 54l. Fuchsius Plantarum Historia, Lugd., ap. I. Tornæsium, 1555, 97l. Jovii Pauli Historia sui Temporis, Lugd., 1561, 115l. Justinii Opera, Parisii, 1575, 70l. Justiniani Codex, Lugd., 1581, 120l. 15s. Livii Historia, 4 vols. in 3, Francof., 1588, 80l. Lucanus, Lugd., A. Gryphus, 1569, 70l. Platonis Opera, Lat., Genevæ, J. Stoe, 1592, 127l. Senecæ Opera, cum notis Mureti et Gruteri, Genevæ, 1594, 91l. Virgilio Opera, cum notis P. Manutii, Lugd., ap. A. Gryphum, 1589, 101l. The total of the sale amounted to 3,010l.

Literary Gossip.

The Catalogue that the British Museum authorities are preparing of English books—including books in English published abroad—printed before 1641, is making rapid progress. Two stout volumes are in type and another will complete the work.

MR. SHAPIRA, who has arrived in London, has brought with him what purports to be the text, with curtailments, of the Book of Deuteronomy, written on pieces of sheepskin in characters resembling those of the Moabite stone. The characters are invisible until spirits of wine are applied, when they come out very clearly. If this be a genuine relic its interest is immense; but there has not yet been time to examine it sufficiently to ascertain whether it is to be classed with the Moabite stone or the Moabite pottery.

AMONG the contents of the August number of the *Fortnightly Review* will be articles by M. Léon Say, on the Suez Canal and the relations between England and France; by

Dr. C. Creighton, on the importation of disease; by Mr. G. S. Venables, Q.C., on Byron and his biographers; by the Earl of Lytton, on the stage in relation to literature; by Dr. H. Donkin, on miracles and mediumcraft; and by a writer whose name is not given, on 'The Radical Programme: I. Machinery.'

An article by Mrs. Fawcett will appear in the August number of the *Nineteenth Century*, 'On Women and Representative Government.' Mrs. Lynn Linton contributes an article on 'Scandal' to the new number of *Merry England*.

VERNON LEE, author of 'Studies of the Eighteenth Century in Italy' and 'Belcaro,' is at present employed in finishing another volume of essays, to be entitled 'Euphorion.' The title, which is suggested by the name given by Goethe to the child of Faust and Helen, refers to the fact that most of the essays (some of which have appeared in the *Contemporary Review*) treat of the mediæval and antique elements developed in the art, the literature, and the life of the Renaissance.

MADAME VILLARI, the accomplished author of 'In Change Unchanged' and other works of fiction, has just completed a novel, entitled 'Camilla's Girlhood,' the scene of which is laid partly in Italy and partly in England.

An interesting commemoration of events and personages almost forgotten took place on Tuesday, at the suggestion of Mr. Hyde Clarke and by the liberality of the Venezuelan Consul, on the hundredth anniversary of the birth of Simon Bolivar, the Liberator of South America. Speeches in English and in Spanish recalled the great general and the English and Irish Legions. Letters were shown to and from Bolivar, Canning, Lafayette, General O'Leary, &c. A letter from the other liberator, Daniel O'Connell, introduced his eldest son Maurice (the M.P.) as a volunteer. He became an A.D.C. of Bolivar. The memories of Generals Miranda and Miller were recalled, and the audience were reminded that Pitt had sent out Miranda to Colombia and the English Government still paid a pension to his son. The services of Cochrane and the auxiliaries by sea and land, and of the Government and people of England, were gratefully mentioned by the Argentine Minister and others. The offer of Byron was referred to. At Paris Señor de Rojas, the Venezuelan Minister, has lately published a biography of Bolivar in Spanish. Col. Wilthew, late of H.M. consular service, still lives on the Continent, the last surviving officer of the Legions.

THE Monthly List of Parliamentary Papers, with the prices affixed, for June, 1883, comprises 2 Reports and Papers, 1882; 6 Reports and Papers in the Lords and 46 in the Commons for 1883; 79 Bills in the Lords and 43 in the Commons; and 34 Papers by Command. Among the Reports and Papers will be found a Summary of the Return, No. 401, of Churches and Chapels; a Return showing the Numbers of the Population of Scotland at each Decennial Period, from 1801 to 1881 inclusive; and a Treasury Minute with regard to the Reduction of the Minimum Charge for Post Office Telegrams. Of the papers returned as Bills in the House of Lords 29 are Provisional Orders, and 22

are Amendments. Of the Bills in the Commons 10 are Provisional Orders. Among the others occur the titles of Railway Passenger Duty, &c.; Naval Discipline and Enlistment Acts Amendment; and Local Authorities having Shares or Interest in Newspapers (Removal of Disqualification). The Papers by Command include a Report by Col. V. D. Majendie, C.B., on the Explosions at the Offices of the Local Government Board and of the *Times* Newspaper; a Memorandum showing the Changes recently approved in regard to Extension of Service with the Colours; and Correspondence (with map) respecting the Natives of the Western Pacific and the Labour Traffic.

THE third volume of the 'Old Testament Commentary for English Readers,' edited by the Bishop of Gloucester and Bristol, embracing the books of the Old Testament from 1 Kings to Esther, and containing contributions by Canon Barry, the Rev. R. Sinkler, B.D., and others, will be published early in August by Messrs. Cassell & Co.

THE Advocates' Library, Edinburgh, will be closed during the month of August.

At a meeting of the Lancashire and Cheshire Antiquarian Society held at Chester on Saturday last it was announced that Mr. W. Thompson Watkin will shortly commence a work on 'Roman Cheshire,' similar in character to his 'Roman Lancashire,' lately reviewed in this journal.

MR. EDWARD KING, the American novelist, is said to be engaged upon a new story, entitled 'Damiano,' the scene of which is laid alternately in Europe and in Florida.

It is stated that the *Nineteenth Century* is translated into Urdu at Lucknow and widely circulated throughout the north-west of India.

THE complete works of the late Mr. William H. Seward are to be published in the United States in five octavo volumes. Four of these volumes have been issued before, says the *New York Critic*, but have been out of print for several years. The fifth volume will be entirely new, and will, as its title indicates, be 'A Diplomatic History of the War.'

An historical exhibition is to be opened shortly at the Town Hall of Vienna in celebration of the two hundredth anniversary of the deliverance of the city from its Turkish besiegers. A portrait of the Emperor Leopold is the most conspicuous object among the pictures. The armour of the Elector of Saxony, Louis Margrave of Baden, and Count Rüdiger Starhemberg, the defender of the city, is exhibited. The tent of the Grand Vizier Kara Mustapha, which is the property of the King of Saxony, and the chain to which the Christian prisoners were attached, are also to be shown. Medals commemorative of the siege and a collection of the literature relating to it will also form part of the display.

THE death is announced of Mr. R. R. Farrer, Fellow of All Souls' College, Oxford, and joint author with Lord Windsor of 'A Tour in Greece,' which we reviewed last December. From Copenhagen comes the news of the death of the well-known collector of Danish popular poetry Prof. Svend Grundtvig.

A CORRESPONDENT writes:—

"On Sunday the remains of Serbia's most popular poet were removed from St. Mark's cemetery in Vienna to Strazhilo, near Karwitz, chosen by him for his place of rest. Branko Radicevich, or as he is commonly called Branko, was born in Brad in 1824. He had the greatest influence on the literary development of the Serbian nation. Branko may be called the creator of modern Serbian literature. As a lyric poet he may, perhaps, be best described as the Serbian Burns, and as such the Serbian poet *par excellence*. His highest ambition—to visit the fatal field of Kosovo and to write an epic on the great battle there fought—was frustrated by his untimely death in 1853."

SCIENCE

ANTHROPOLOGICAL NOTES.

At the meeting of the French Association for the Advancement of Science, to be held at Rouen, commencing on the 16th of August, papers will be read by Dr. René Collignon, on the elementary anthropology of France; by M. François Dalcq, on the lesions presented by certain bones of the paleolithic period; by Prof. E. Dally, on the phenomena of atavism in sociology; by Prof. Kollmann, of Basle, on some pithecid forms of the facial part of the human cranium; by Dr. L. Manouvrier, on the integral proportions of the human body; by Prof. Gabriel de Mortillet, on researches into the anthropology of France; by M. Adrien de Mortillet, on the megalithic monuments of Corsica; by Dr. Emm. Pineau, on two new worked flint stations in the arrondissement of Marennes; by Dr. Prunières, on tumuli of the bronze age and first iron age in the Lozère; by M. Charles Quin, on an ethnographic study of the north-west of France in the Middle Ages; by M. Emile Rivière, on dolmens and structures formed by large blocks of stone; and by Prof. Vilanova, of Madrid, on prehistoric discoveries in Spain.

M. Hamy has constructed a case of anthropometric instruments for use by the members of scientific missions, measuring 12 in. by 19 in. and 3 in. deep. It contains the necessary materials for making forty-two specified measurements, which have been rendered as simple as possible, M. Hamy being of opinion that travellers have too often been asked for information that it is difficult for them to furnish. Similar cases have been furnished to the naturalists attached to the astronomical missions and to other observers in France, Belgium, and Holland. Already three large volumes of measurements have been collected, all on the same system, and affording means of exact comparison; and shortly a rich harvest of well-ascertained facts may be hoped for.

The instruments and collections made for the Anthropometric Committee of the British Association have been deposited with the Anthropological Institute, where they can be used or consulted by any members of that institute who may desire to pursue researches into the matters mentioned by the committee as deserving of further inquiry.

Profs. Duval, Parrot, Pozzi, De Quatrefages, and Topinard form an editing committee for the *Revue d'Anthropologie*, the last named acting, as heretofore, as director. The lectures on transformism delivered in the School of Anthropology by Dr. Mathias Duval are in course of publication in the *Revue*.

GEOGRAPHICAL NOTES.

GENERAL SIR FREDERIC J. GOLDSMID, the experienced administrator, lately in Egypt, and formerly in the boundary question between Seistan and Persia, has just left England for the Congo, on a mission from the Belgian International African Society. Mr. E. Delmar Morgan,

the well-known Siberian traveller and translator of Prejevalsky's 'Mongolia,' accompanies him.

According to later accounts from Zanzibar, Mr. Joseph Thomson, in his recent journey round the northern and north-western flanks of Kilimanjaro, was able to ascend the mountain to about 10,000 feet elevation, and establish the fact of its volcanic origin. He travelled for miles over extensive lava beds, and traced the outlines of a crater at its summit. The lower slopes, furrowed by endless streams, are described as a garden of Eden for fertility and beauty.

Telegraphic communication in European languages is now open between the Hedjaz province of Arabia and Europe or India *via* the Soudan, by means of a cable crossing the Red Sea from Jeddah to Souakin on the Egyptian coast.

The War Department of the United States has dispatched Lieut. Schwatka, with two other officers and three privates, to Alaska upon an exploring expedition, which is to extend over six months. The lieutenant is instructed to ascend the Chilcot river to its source, and then cross over the dividing ridge to the presumed source of the Yukon, which river he is to follow to its mouth.

Capt. H. P. Dawson, R.A., in command of the British Circumpolar Expedition, writes thus, under date Fort Rae, Feb. 20th, 1883:—"From an Indian who has just arrived I have received news of a ruin some twenty miles off. On inquiry I find that all the far-off Indians describe stone pyramids or altars on the top of some of the hills far to the north of this. They describe them as composed of blocks of roughly hewn stone, of a size 'such that the men of these days cannot lift,' and in shape like the pyramids of Mexico and Yucatan, being composed of four layers or terraces of diminishing size. The ruin near here is described as a sort of tower; however, I shall be able to examine it with my own eyes as soon as the weather gets a little warmer. I believe that the existence of these remains is a fact new to archaeology, and if so it will be of the greatest interest as throwing light on the origin of the ancient Mexicans. The Indians look on these remains with great dread, and will not go near them. The country where they are found is to the east of Great Bear Lake, and in a south-east direction thence towards the east end of Great Slave Lake."

The Russian Government have just sent M. Lessar and two Engineer officers to examine the Ochus, the supposed southern channel of the river Oxus, as doubts have recently been cast on its being a former bed of that stream. As the question possesses no political importance whatever, it is gratifying to be able to record something that Russia is doing for the sake purely of science.

Mr. Henry Harrisse has had a facsimile made of a very curious, if not unique map of America, which is the property of the D'Este family at Modena. This map was sent from Lisbon to Modena in 1520. The notable thing connected with it is that the coast of Florida is distinctly traced, and this was before Ponce de Leon went thither in quest of the Fountain of Life. The map supports those who have maintained, on what seemed to be good evidence, that Verazano's explorations were wholly inventions.

ASTRONOMICAL NOTES.

At the end of next week Saturn will rise about half-past 11 o'clock, and Mars soon afterwards. Both are in the constellation Taurus.

The volume of 'Greenwich Observations' for 1881 has just been published. It will be remembered that Sir George Airy, on the 15th of August that year, resigned office as Astronomer Royal, after holding it from the 1st of October, 1835. During the remainder of the year his successor, Mr. Christie, who had been Chief Assistant at the Royal Observatory during the

previous eleven years, superintended the observations according to the same system, and they are now published with their results in identically the same form with which astronomers have so long been familiar. There is no appendix to this volume. The spectroscopic and photographic observations have been for some time completely reduced, and all those made in 1881 appear here in two separate sections. They include observations of the spectra of sun spots and prominences; measures of the displacements of lines in the spectra of stars, with the inferred motions of those stars in the line of sight; observations of the spectrum of an aurora on the 31st of January, of the spectra of comets *b* and *c*, 1881 (Tebbutt's and Schæberle's), and of that of the eclipsed moon on the 5th of December; and measures of positions and areas of spots and faculae upon the sun's disc on photographs taken with the photo-heliograph. As in previous years, the errors of the moon's place are given in this volume by comparing the results of the observations with those deduced from Hansen's tables, which have been used in the *Nautical Almanac* calculations since 1862. On examining the general result we find that the mean error of longitude is slightly smaller than in 1880. In papers printed in the *Monthly Notices* of the Royal Astronomical Society (vol. xxxix. p. 368, and vol. xl pp. 82 and 308), Mr. Lynn, formerly of the Royal Observatory, gave the values of that error for several years from the date (1848) at which the altazimuth instrument came into regular use throughout the year. The mean error in longitude from the observations made with that instrument (in every case nearly two hundred in number) was in 1848, +1' 90; in 1862, -3' 55; in 1876, +9' 31. After that year it was slightly smaller, being in 1877, +8' 25; in 1878, +7' 48; and in 1879, +9' 04. But we find that subsequently it has increased again. In 1880 and 1881, from 180 and 186 observations respectively, it amounted in the former of those years to +10' 05, and in the latter (the results of which appear in the volume before us) to +9' 53; so that it is a little smaller in 1881 than in 1880, but exceeds 9½" in both those years, a larger quantity than it had ever reached before. It is impossible under these circumstances not to feel great interest in those investigations on the lunar theory now being carried on by Sir George Airy and others, which there is reason to hope will eventually place astronomers in possession of tables more exactly representing the motions of our satellite. Much has been done, but more remains to do.

The volume of 'Washington Observations' for 1878 has recently been received in this country. The meridian observations were carried on according to the same system as in preceding years. The great 26-inch equatorial was employed in observing satellites and double stars, and in the examination of nebulae, the observers being Profs. Hall and Holden. An appendix to this volume contains Prof. Holden's excellent and interesting monograph on the central parts of the nebula of Orion; but this had already been published separately in advance of the volume, and has been noticed in the *Athenæum* (May 19th, 1883).

Signor Schiaparelli, the well-known Director of the Royal Observatory at Milan, gives in *Astronomische Nachrichten*, No. 2526, the results of a series of observations of the figure of the planet Uranus, which has been exceptionally favourably situated for that purpose. His results, by two separate methods, are $\frac{1}{109 \pm 0.03}$ and $\frac{1}{109 \pm 0.07}$, agreeing very well with that obtained in 1842 and 1843 (the last time when the planet's position was equally favourable) by the late Prof. Mädler from his observations at Dorpat, and indicating that Uranus is the most elliptical of all the planets excepting Saturn.

We have received the *Memorie della Società*

degli Spettrosopisti Italiani for June. Prof. Riccò has an article on the distribution of the minima of solar spots during the year 1882; and Prof. Cacciato communicates observations of the meteorites seen in Sicily last August (10th to 12th), of which ninety-seven were noticed to radiate from a point in the heavens near γ Persei in R.A. $2^h 56^m$, N.P.D. $36^\circ 36'$. Appended is Prof. Spörer's account of the numbers and positions of the solar spots observed by him at Potsdam between September, 1882, and February, 1883.

Science Gossip.

THE long-established magazine of popular science entitled *Science Gossip* will from this date be published by Messrs. Chatto & Windus.

PROF. HUXLEY has accepted the office of president of a union of science and art teachers, and Prof. Roscoe is one of the vice-presidents. The headquarters of the union being in Manchester, district branches are to be organized.

WITH reference to the forthcoming International Exhibition at Calcutta, a Bill has been introduced into the Supreme Legislative Council of India for the purpose of protecting inventions sent to the exhibitions in India. It had been brought to the notice of Government that without some such law owners of unpatented inventions might be deterred from exhibiting.

DR. J. H. GILBERT, F.R.S., has been elected a corresponding member of the Académie des Sciences of Paris.

MR. W. M. BOWRON read at the Colorado meeting of the American Institution of Mining Engineers a paper 'On the Practical Metallurgy of Titaniferous Ores.' Hitherto titanium has been considered as an injurious element, but this paper and others appear to show that this metal is destined to become an important addition to the metallurgy of the future.

M. AIMÉ GIRARD proposes to destroy the germs in the dead bodies of diseased animals by treating the carcasses with cold concentrated sulphuric acid. The destruction of the germs is proved to be complete. Experiments made at St. Gobain show that 321 kilogrammes (about 643lb. avoirdupois), at 60° proof, dissolved in ten days nine sheep, weighing 204 kilogrammes. The resulting liquid, mixed with 440 kilogrammes of coprolites from Ardennes, produced 940 kilogrammes of superphosphate of lime, containing 36 per cent. of nitrogen. Thus, by a simple process, most dangerous bodies are destroyed and a valuable fertilizer obtained.

PROF. SIMON NEWCOMB has been elected a corresponding member of the Academy of Sciences of Berlin.

MM. ALLARD, LE BLANC, JOUBERT, POTIER, AND H. TRESCA occupy the whole of the May number of the *Annales de Chimie et de Physique* with a report of their 'Expériences faites à l'Exposition d'Électricité.'

DR. D. TOMMASI, in *Cosmos Les Mondes* for June 30th, produces a passage from the *Ristretto dei Foglietti Universali* of August 3rd, 1802, which he thinks gives the discovery of electromagnetism to J. D. Romagnosi. This appears to show that Romagnosi observed the deflection of the magnetic needle by a galvanic current in May of that year.

MR. JOSEPH LE CONTE in the *American Journal of Science* for July has a valuable paper 'On the Genesis of Metalliferous Veins,' founded on his study of the solfataric action at Sulphur Bank and Steamboat Springs, in which he endeavours to disprove the position of Dr. F. Sandberger that all lodes are formed by deposits from solutions. The conclusion at which attentive observers have arrived is that many causes, widely different in their character, may produce similar results in the fissures of the earth.

PROF. J. E. SPANOGHE, of the Royal Athenæum, Antwerp, supposes that colliery explosions are more frequently due to the minute particles of coal dust floating in the air than to carburetted hydrogen escaping from the coal. He recommends that jets of steam should be employed in the levels to lay hold of the dust and deposit it in a harmless condition.

M. J. JAMIN brought before the Académie des Sciences, at the séance of the 2nd of July, a paper 'Sur la Compressibilité et la Liquefaction des Gaz,' in which he examines with much care the operation of the laws in obedience to which the liquid state of gaseous bodies may be secured.

THE meteorological observations from the Indian observatories for March, April, and May, 1882, have been received. We have before remarked on the want of any title to these valuable returns.

THE Hon. P. J. O. CHAUVEAU was elected President of the Royal Society of Canada at the second annual meeting, held at Ottawa during May 22nd-25th. The following officers were also elected: T. Sterry Hunt, Vice-President; J. G. Burinot, Hon. Secretary; and J. A. Grant, M.D., Hon. Treasurer.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH EXHIBITION will CLOSE on Saturday, August 4th.—3, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIFE, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

'THE VALE OF TEARS'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 25, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Glass in the Old World. By M. A. Wallace-Dunlop. (Field & Tuer.)

GENERAL readers no less than students ought to be thankful to Mr. Wallace-Dunlop and those who assisted him in gathering this extraordinary body of notes. America alone is, so far as we have observed, omitted, the only exception being that it is stated that obsidian was extensively used in Peru for mirrors and personal ornaments. Without pretending to be critical or to have satisfied himself about the veracity of numerous legends he has gathered, the compiler does good service even when he repeats the wild guesses of writers like Fosbroke, and supposes that certain hoops of glass found at Machynlleth may have been the stock in trade of a magician. Almost nothing has escaped the attention of the writer, who comments alike on the Incas' obsidian and the so-called Christian glass which Dr. Garrucci illustrated zealously. As to the latter material, Mr. Dunlop does well to contest the assumption of Cardinal Wiseman that these relics were made only by Christians; but he writes loosely when he states that the glass cups and discs of the catacombs are "generally ornamented with gold figures enclosed between two layers of glass, and the whole fused into one mass." Such designs were, in fact, etched in gold foil and enclosed between layers of glass. Modern forgeries of this *fabrique* are more easy to make than to detect, and they are numerous in cabinets of antiquities. The difficulty is to get rid of or prevent bubbles and striae occurring in the glass.

As a gathering of odds and ends about glass, enriched with anecdotes and acute suggestions, rather than illuminated by new light, this book might have charmed Pliny

and caused Sir Thomas Browne to fall on the author's neck. The subject is so vast and rich in details that the task of selection must have been almost as laborious as that of collection. The good sense of the writer may be judged by his remarks on the use of glass windows by the Romans:—

"Glass must very soon have been substituted for tale, and the first real evidence of its use comes from Pompeii and Herculaneum; the Naples Museum contains various specimens, and it shows the extraordinary ignorance of such subjects which prevailed in the last century [and, let us add, much later], during which so many people disputed the existence of any proof that glass was anciently used for windows, when Dutens, 1778, states that the baths in Pompeii were glazed with as fine glass as in the present day; his book was evidently never read or not considered a veracious history."

We may demur to the declaration, as if the fact were unchallengeable, that certain antiquities found in graves in this island were introduced by Tyrians or Carthaginians; but there is an undeniable charm in the many legends which hang about the finding of beads in tombs, Theban as well as British. In this respect the chapter on these ornaments is most attractive, for it embraces the *ocum anguinum* of Pliny, its fellow the "mermaid's egg" of Bishop Gibson, the Cornish *glain neidyr*, the Druid's beads of many tales, and African "aggrgy beads"—objects which have turned up in many European, Asiatic, and African sites, and are fairly supposed to have been made by Sidonian craftsmen or their later representatives of Murano. It is indisputable that such relics occurred in very ancient graves, and that tons of Venetian beads like them are annually sold in Cairo and Djedda. Among innumerable ancient toys, which lend a pathos to dryadust researches, we may note the finding of drops of glass, not perforated like beads, in children's graves. For instance, Major di Cesnola exhumed in Cyprus a little cylindrical coffer of lead, having a lid resembling that of a pill-box, which was filled with large tear-like drops of glass; by the joint of the lid water laden with lime had slowly filtered from the calcareous earth above the grave, and in time embedded every drop in a white cover.

ILLUSTRATED BOOKS.

The New Testament. (Longmans & Co.)—Although the fact of previous publication is not stated in its pages, this book was first issued many years ago. Most people have admired its laboured and delicate illustrations, drawn on wood by Mr. A. J. Waudby, who is since dead, from pictures by old masters. When we reviewed the book we regretted that such extraordinary delicacy should have been employed on wood, as if to rival the fineness and finish of steel engravings, while the essential characteristics and vigour of the xylographic art were sacrificed. The illustrations consist of cuts set in beautiful borders, which are mostly in the ornate mode of the Italian illuminations of the sixteenth century, and were designed or "adapted" by the late Mr. Henry Shaw, a master in this sort of work. Although many of Mr. Waudby's heads are not beyond challenge as to the "quantities," or the comparative bulk of the features severally composing them, his power of reproducing the energetic expressions of the faces and the actions of the limbs was most creditable to him. His toil in drawing these borders must have been stupendous. For examples of his best work see the reproduction of Fra Bartolommeo's 'Pre-

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entation in the Temple,' p. 176, which is a gem in its way, and 'The Nativity,' after Raphael, on p. 3. The painters represented are Orcagna, Fra Angelico, L. da Vinci, P. Perugino, Titian, Raphael, and Del Piombo. The printing, paper, exquisite decorations, such as borders, initials, head and foot lines, vignettes, and other enrichments, excepting always the gaudy and inappropriate cloth binding, make this a superb gift-book, fit for a princess.

Some of *Æsop's Fables with Modern Instances*, with designs by Mr. Randolph Caldecott, is a clearly printed volume published by Messrs. Macmillan & Co. Many of the witty and humorous designs, though ostensibly applying to the 'Fables,' are really "modern instances" instinct with piquant satire and genial touches. We need not say these designs have been conceived with grace and spirit and excellently drawn. Some of the animals could hardly be better; see the Irish frogs and patriots, who are croaking and vociferating for a "Land Bill," and desire King Stork instead of King Log. The stag looking into the water, p. 30, would please Bewick; 'The Lion and other Beasts,' p. 38, the vignette of a shareholders' meeting to receive the report of the directors of a bubble company, and the lion scampering before the braying ass, p. 54, are superior examples. The "advanced" female lecturing three pretty damsels on the undesirability of husbands is a good illustration of the 'Fox without a Tail'; so is 'The Ass in the Lion's Skin,' a critic lecturing on an antique statue.

A *Sketch-Book of R. Caldecott's*, reproduced by E. Evans, and published by G. Routledge & Sons, comprises forty-eight pretty and humorous vignettes, some coloured, of all sorts of subjects, neatly, spiritedly, and dexterously drawn, and rich in touches of nature. Generally these sketches refer to the progress of the year, and depict various occupations of the months, from Cupid appearing to a maiden in April to the very charming 'An Archer for her Lover,' which suits autumn, and the artist cutting "R. C." on December ice.

The *Sunshade, the Glove, the Muff*, by O. Uzanne, illustrated by P. Avril, is published by Messrs. Nimmo & Bain, and professes to be a sequel to a volume on ladies' fans by the same author and artist. Like its forerunner, it is lightly and brightly written. The letter-press comprises much amusing "chit-chat," and is more solid than it pretends to be. Most of the pretty illustrations will remind English readers of the designs of Gravelot. They contain a good deal that is acceptable on account of their spirit and variety. A prodigious deal might be written about parasols, gloves, and muffs, articles not less attractive than fans, which have a little literature of their own. So far as it goes this brochure is worth reading; nay, we think it is almost worth keeping.

The *Wonderful History of Dame Trot and her Pig* (Chapman & Hall) contains poor illustrations in colours by C. A. B. and a rhymed text suited only to the lower order of human intelligence.—*Fere Foster's Simple Lessons in Water-Colour Landscape* (Blackie & Son) contains coloured illustrations and woodcuts, with popular and simple instructions for incipient draughtsmen. It is difficult to say anything worth saying about such books as these. They may be useful to tyros without a master to guide the hand, but students had better dispense with them.

NOTES FROM ROME.

DURING the last three months very little work of discovery was accomplished at Antemne. The productive strata on that hill are very near the actual surface of the ground: they do not exceed the thickness of three or four feet. The lower strata are a mixture of pure clay and volcanic sands, which may prove interesting to the geologist, but contain nothing to satisfy the expectation of the antiquaries.

The most prominent feature, as regards the topography of Antemne, is the abundance of wells and reservoirs for rain-water. It seems as if every hut was provided with one of them. I have explored five shafts, all built on the same principle, although their shape is sometimes square, sometimes circular. The upper portion of the shafts, bored across the *humus* and the loose beds of clay or sand, is coated with stones; the lower portion, hewn out of the harder rock, has no coating of masonry. The reservoir at the bottom is rectangular, generally 30 ft. long, 3 ft. wide, 4 ft. high. These precautions against a water famine are all the more striking considering the wet nature of the ground at the foot of the hill on which Antemne was perched. Besides the powerful streams of the Anio and the Tiber, which join within a few yards from the north gate of the village, there are springs and fountains in such numbers as to render the valleys around marshy and malarious. Antemne, however, must have had a troublesome existence; built as it was at the junction of Etruria with the Sabine and the Latin districts, it could not escape a share in the petty wars between the three races. Hence their precautions against a siege. The hill was strong in itself, with precipitous slopes on three sides; the isthmus which connects the hill with the neighbouring heights (our Monti Parioli) was cut artificially by a deep trench. A strong wall was built on the edge of the hill, and a complete defence was secured. The only danger arose from want of water, the ground within the walls being quite dry. Against this danger they provided by the wells and reservoirs described above.

I have used purposely the word "hut" in mentioning the abodes of the Antemnates. No traces of a solid, regular building have been found. In many places, however, I have noticed rows of rough stones cemented with mud marking the four sides of a small parallelogram. These were evidently the foundations of huts framed with poles and covered with straw, of which we possess beautiful models in the Vasi a Capanna discovered in the Alban hills, at Corneto, and at Antemne itself. The famous Casa Romuli and the Tugurium Faustuli on the Palatine were likewise mere huts of straw. The *suppellex* collected during the last quarter is of the same quality as that described in my former correspondence; broken pottery of Italo-Greek workmanship, sometimes monochrome, sometimes painted in the best style, pottery of local manufacture, beads of necklaces made of a dark clay, pieces of *æs rude*, fibulae and bracelets of copper, a ring of amber, and such other relics, commonly called prehistoric. No iron has yet been discovered.

The excavations pursued by Signor Genga within the *peribolos* of the temple of Hercules at Tivoli have been attended with splendid results. Another *mensa ponderaria* has been discovered, supported by two *trapezophori* one of which is ornamented with the emblem of the clava, the other with the emblem of the thyrsus. On the edge of the table itself runs the same inscription, "M. Varenus Varenus et M. Lartidii libertus Diphilus magister hereulanus de sua pecunia faciendum coaravit." Two measures only were set on this second *mensa*: the first is 0.20 metre in diameter, the second 0.25. Both were supported by bronze feet, like a tripod. The *mensa* rests against the same reticulated wall, in a recess made by projecting pilasters of stone coated with marble. There are traces of a third *mensa*, established at the expense of a "Varena quinti liberti." What makes, however, this place especially remarkable is the absolute preservation and the wonderful freshness of every detail. There is a *podium* of African marble, with cornice and other mouldings of Greek marble, which shines just as if the surface had been polished by the *mar-morarius* a few days ago. The pavement is inlaid with yellow, black, red, and white pieces

of marble, and the pattern is graceful and simple; portion of the walls is painted in fresco.

This wing of the *peribolos* seems to have contained a colonnade of the Ionic order, with pillars of stone coated with stucco and painted in the polichrome Pompeian style. In the intercolumniations there were pedestals of honorary statues. According to an inscription discovered by Signor Genga, the building had been restored at the beginning of the empire by a group of citizens who belonged to the corporation of the "Herculanei Augustales."

Offers have been made by the Minister of Public Instruction to Signor Genga for the purchase of his property, in order that it may be declared a national monument, and thrown open to visitors and students.

Before leaving Tivoli I have to mention another discovery made by Herr H. Dessau, a gentleman belonging to the staff of the Corpus Inscriptionum Latinarum. He has picked up and rejoined pieces of an interesting inscription, which had been scattered, without any notion of their mutual connexion, in books and manuscripts of various European libraries. The inscription contains the *compte-rendu*, the proceedings of a sitting of the town council, convened on August 29th, A.D. 129, under the consulship of Gavius Squilla Gallicanus and Atilius Rufus Titianus. A petition had been presented by C. Sextilius Ephebus, a freedman of the Tiburtine vestal virgins, and a member of the corporation of the Herculanei Augustales, asking permission to put up a marble pedestal "sub thesauro Herculis et Augustorum porta Esquilina," at his own cost, "sua impensa omni." "Thesaurus" in this case means a wooden or a brass box, into which the devotees threw their pecuniary offerings or contributions to the funds of the brotherhood. As regards the Porta Esquilina, it seems to have been the name of the gate of Tibur, which led to the Ponte dell' Aequoria, and by the Via Tiburtina to the Esquiline gate of Rome. The town council grants the permission with thanks; and in order that the generous example of Sextilius Ephebus may find imitators and followers ("quo facilius ceteri quoque exemplum eius sequi velint"), expresses the wish that the decree of grant should be engraved on the side of the pedestal.

Prince Alexander Torlonia has been excavating for a couple of weeks among the ruins of Roma Vecchia, the imperial villa, at the fourth milestone of the Via Latina, which has been for centuries a mine of works of art. He has discovered two large halls or basilicas, the tribune or hemicycles of which stand back to back, like the apses of Hadrian's temple of Venus and Rome. On the north side of this double hall are many apartments and corridors and staircases, the disposition of which could not be properly described without a plan. The pavement of one of the rooms, inlaid with polychrome mosaics, and a perfect bijou in design and harmony of colours, has been left underground. The *hypocausta* of the bath-rooms offer a peculiarity which I have not noticed anywhere else. As a rule, the floor of the apartment which was intended to be warmed by steam or hot air rests on small pilasters of brick; here, on the contrary, it rests on strong cylinders or tubes of terra-cotta, 0.57 metre high, 0.25 in diameter, with four holes shaped like a leaf, through which the hot air could circulate even inside the cylinders.

The palace was decorated with columns of *breccia di Sette Basi* and *breccia corallina*. It was built under Hadrian, as shown by brick stamps dated from A.D. 117 to 127, and restored at a very late period in a barbarous way. In one of the large halls there were four marble brackets set into the wall, and ornamented with badly designed lions' heads. When the four brackets were removed it was found out that originally they were hermæ of Bacchus and of literary men and philosophers, placed as usual at

the corners of avenues in the villa, and afterwards built into the wall, with the head inside and the pedestal projecting as a bracket.

Hoping to bring to light more treasures from our Karnak, which I mentioned in my last letter, before the excavations are brought to a close (I dare say this is the only Egyptian merchandise welcome to Europe this summer), I conclude with a brief chronology of former discoveries within the Iseum:—

A.D. 1139, the Ionic capitals of Sta. Maria in Trastevere, ornamented with busts of Isis, Serapis, and Harpokras, must have been removed from the Iseum under the pontificate of Innocent II., who rebuilt from the foundations the Transtiberine basilica. A.D. 1374, discovery of the obelisk of the Pantheon under the tribune of the Minerva. A.D. 1431-39, discovery of the two lions of Nymphorhe under Eugenius IV. They were removed by Eugenius to the Pantheon, by Sixtus V. to the Fountain of Moses, and by Pius VII. to the Vatican. A.D. 1440, discovery of a colossal river-god, the fate of which is not known. Fifteenth century, discovery of the kynokephalos at S. Stefano del Cacco. Sixteenth century, discoveries of columns and friezes along the Via di Pie di Marmo. A.D. 1515, discovery of the Nile of the Braccio Nuovo and of the Tiber, stolen by the French in 1802. A.D. 1556, discovery of a fourth river-god near the house of Battista de' Fabi. The statue was bought by Cardinal Farnese and afterwards removed to Naples. A.D. 1559, discovery of an obelisk of small size, removed to Urbino in 1702. A.D. 1590, discovery of the south wing of the *peribolos*, with columns of *giallo antico*, and of some altars with ram-heads and festoons. The latter were bought by Orazio Muti. A.D. 1642, discovery under the convent of La Minerva of many granite Isiac bas-reliefs and intaglios, of mosaic pavements, of one of the columns belonging to the central shrine, and of a statue of Osiris. A.D. 1665, discovery of the Minerva obelisk with cartouches of Apriès. A.D. 1675, discovery of a statue of Isis. A.D. 1760, discovery of the entablature of the *peribolos* at S. Stefano. A.D. 1719, discovery of the Isiac altar now in the Capitol. A.D. 1853, discovery of two capitals with lotus flowers and palm leaves. A.D. 1856, discovery of the fine bas-relief now in the Palazzo Galitzin. A.D. 1858, discoveries of many fine pieces under the house of Pietro Tranquilli, an account of which has been given in a previous letter.

RODOLFO LANCIANI.

Fine-Art Gossip.

Two additions have been made to the pictures exhibited in the National Gallery. In Room XVII. is No. 1138, a small cabinet work in oil, probably from a predella, by Andrea del Castagno (1390-1457), representing Christ crucified between the thieves. Standing between the crosses are, on our left, the Virgin; on our right, St. John. The painting of the figures is heavy, not to say coarse, and there is no refinement in the features, which are of a common, almost vulgar type. The thief on our right is the more expressive figure, and is represented at the moment of death. Christ's head has dropped slightly forward, suggesting resignation and the lassitude preceding death, while the thief on our left is repulsively callous. The effect of foreshortening is attempted by bowing the legs, as in Fra Angelico's drawing. The smears of brilliant red designed to mark the blood on the figures are repulsive and crude, in Castagno's manner. The Madonna is old and ill favoured. The action of St. John's figure is exaggerated almost to grotesqueness, and there is some disproportion in the limbs. The faces are all modelled in the yellow colour and dotted manner of P. Lippi and others, with additional searching touches. The light of a grey daybreak rises from the horizon in excellent aerial perspective, and is reflected on

wavy cloudlets passing above the figures. The landscape consists of rocks, hills, and trees, with a church and other buildings. The motive this small work expresses with remarkable energy is solemn and poetical. In the Octagon Room is No. 1144, 'The Virgin, Saints, and the Donor,' by Gianantonio Bazzi, or 'Il Sodoma.' The Virgin is seated on a throne, which is surmounted by a canopy of light tone in lake-red lined with sage green, supported on each side by an angel flying. The angels are smoothly painted, thin in handling, and but slightly modelled. The Virgin wears the traditional colours, and holds the Infant on her knees. The latter has an animated expression, and throws his hands forward towards the donor, who, in a white quasi-monastic garb, kneels on our left, and is introduced by St. Peter. On the right of the principal group is a female saint with a lily. The throne descends by a step to a floor of inlaid marble, characteristic of the school. The face of St. Peter shows more modelling and animation than the rest of the picture. The female faces are pretty, and have the smooth, semi-classic aspect proper to Il Sodoma. This picture is interesting extrinsically because to the artist is attributed the repainting of portions of the great Signorelli in the same room. A considerable proportion of the English pictures have been taken down from the walls, in order that some of them may be sent to provincial galleries and the rest may be rehung.

The opening of the Corporation Art Galleries, Manchester, to which we referred last week, is fixed for the 4th of September, which is as soon as possible after the closing of the Royal Academy and Grosvenor Exhibitions. The collection will, as usual, comprise pictures in oil and water colours and sculptures, and remain open till the 11th of December. It is probable that this gathering will be unusually rich in noteworthy examples, the efforts of the new managers having been especially directed to the excellence rather than the number of pictures to be secured. It is time those who arrange the autumn exhibitions should pay some attention to this point. The authorities of Manchester have devoted 2,000*l.* per annum and the net profits of the exhibitions to the purchasing of works of art for the permanent gallery of the town. If needed, considerably larger sums will, we understand on authority, be appropriated to the same purpose by private subscriptions or otherwise. The last day for receiving works will be August 11th. Mr. Smith, of Mortimer Street, Regent Street, is the agent.

MR. REID'S tenure of his office as Keeper of the Prints will determine, we understand, on the 1st of November next.

NOTWITHSTANDING previous expectations, it appears that the *Germ* will not be reprinted.

ON Saturday (to-day) at 4 P.M. specimens of decoration in a process analogous to distemper painting, combining some of the qualities of stereochrome, and executed according to the method of Keim of Munich, will be exhibited in the Class Lecture Room of the Art Training School at South Kensington. A description of the process will be read and the materials used inspected in the presence of a German artist, who has been brought to England in order that he may teach the art students the process, which offers facilities resembling those possessed by the antique decorators for the rapid execution of ornamental paintings, scrolls, and arabesques on a surface of gesso or plaster, without reflecting the light. Two pieces from the Nuremberg Exhibition, illustrating this process, are now in the Architectural Court at South Kensington.

AN exhibition of pictures by John Constable, consisting of about 130 examples, has just been opened at the Edinburgh Museum of Science and Art. They are the property of Mrs. Con-

stable, a daughter-in-law of the artist, who has lent them to the museum for a short period.

WE are sorry to learn that the committee charged to repair the Yarmouth "Tolhouse," which we spoke last week, wish to remove the flat ceiling of the hall and destroy its historic character by introducing a modern imitation of the earlier roof. What the original roof was like it is impossible to tell, but it is pretty certain that the present roof was never open. It needs extensive repair, but the flat ceiling ought not to be touched. Otherwise the plans seem little open to criticism, though the red-brick building ought to be retained. Though plain, they are more in harmony than any modern work would be with the old building. The Audit Room should assuredly be left.

It would be well if the authorities of Rouen, who have zealously attended to the "beautifying" of their city, could be induced by the Society for the Protection of Ancient Buildings, or some other art and antiquity loving body—say the Society of Antiquaries or the Institute of Architects—to take steps for the preservation of the noble incised monumental slabs, twelve in number, which many years ago were collected from various churches in Normandy, and deposited in the Jardin du Musée. These remain preserved illustrate many phases of costume, arms, and armour. When they were brought to the Jardin it was thought no harm would come to them by exposure to the weather. Their present state and the threatened destruction of the elaborate engravings on them demand that instead of standing against the outside of the Musée, they should be effectually protected by being set up within that building.

M. HIS DE BUTENVAL has, says the *Chronique des Arts*, bequeathed to the Louvre many antique bronzes which belonged to his brother, the late M. His de La Salle.

THE *Moniteur des Arts* states that the late M. E. Fleury has bequeathed to the Bibliothèque Nationale, Paris, 17,000 engravings and drawings illustrating the history and antiquities of the department of the Aisne.

THE following artists have received the Legion of Honour or promotions in that body: Officers, MM. Galland and De la Rounat; Chevaliers, MM. J. Dalou, A. P. Roll, A. Gruyer, C. L. F. Dutert, H. Pisan, L. Morice, L. Alegre, and H. Dasson.

AN exhibition of paintings by Scandinavian artists has just been opened in Copenhagen. The contributions of Denmark, Sweden, Norway, and Finland number respectively 439, 153, 90, and 68.

THE death is announced from Berlin of the landscape painter Alexius Geyer.

MUSIC

MOZART'S WORKS.

Wolfgang Amadeus Mozart's Werke. Kritisch durchgesehene Gesamtausgabe. (Leipzig, Breitkopf & Härtel.)

DURING the past twenty years the great publishing firm of Breitkopf & Härtel have made a speciality of their complete editions of the works of the great composers. Their magnificent collection of the compositions of Beethoven was the first that they issued; this was followed by similar editions of Mendelssohn and Chopin, while Schumann's works are now in course of publication, under the editorship of the composer's widow. To these the enterprising publishers have now added the complete works of Mozart—a far more formidable undertaking, as regards extent, than any that has preceded it. This will be seen when it is said that

Beethoven's works are published in 263 numbers, and Mendelssohn's in 157, while those of Mozart reach to the astonishing figure of 528, besides between forty and fifty fragments, more or less extensive, comprised in the supplement.

It is not our intention to attempt any analysis, or even any general description, of a collection containing more than 13,000 pages of music. Those who are interested in the subject will find an account of all the more important works in Jahn's invaluable monograph on the composer. At the same time a few remarks on some of the more striking features of the edition may induce some among our readers to study the music for themselves. Many will be surprised to learn that about one-third of Mozart's compositions are here given to the public for the first time. Those which have been hitherto published are not exclusively the works of the author's childhood, though many of them come under this category. We find, for example, that out of the fifteen masses contained in the first series, only five had been previously published in score, while of the symphonies—forty-one in number, besides some included in the supplement, twenty-four had never been published at all, and several of the remainder were only issued as pianoforte duets. The fact that publishers have looked at Mozart's works, naturally enough, from a commercial point of view, and have only printed such as were likely to have a large sale. Thus we find that nearly all the compositions for piano, with and without accompaniment, have been previously published, many of them in several editions, while other works, which there would be less demand—such as the serenades and *divertimenti*, especially those for wind instruments—have remained in manuscript for a whole century. Even those works which have been previously printed have, in many cases, been transformed and mutilated in a disgraceful manner. In proof of this it will suffice to compare the two great serenades for orchestra (Nos. 9 and 11 in the ninth series of the new edition) with the symphonies Nos. 8 and 7 of Breitkopf & Härtel's old edition, which are simply garbled arrangements of parts of these works.

The first point which will strike any one who examines this collection is the exhaustiveness of the composer's invention. In course with Mozart, as with almost every other composer excepting Beethoven, there are certain formulæ which recur, especially in the cadences, with such frequency that one might almost call them stereotyped; there are also many movements which possess considerable resemblance in their general features to one another. Yet after all few composers who have written so much have repeated themselves less. It is very rarely that we find the same movement used in two different works, as so frequently the case with Handel. It would be absurd to assert that Mozart always maintains the same level of excellence, even in his period of maturity; many of his works were thrown off at a moment's notice and for some special occasion; yet it is surprising how few there are, even of the earlier compositions, which are without some hints of interest or some touches of genius. Hardly less remarkable than the fertility

of idea in Mozart is the variety of form to be found in his works. We cannot recall one style of composition, sacred or secular, vocal or instrumental, ancient or modern, of which examples may not be met with in this collection, and the composer is equally at home with them all. From a fugue written after the manner of Sebastian Bach to a set of waltzes which Strauss might have been proud to sign, nothing comes amiss to him; and the catalogue which he kept of his compositions during the last years of his life, in which each work is carefully dated, shows that he occupied himself at the same time with works of the most opposite character.

The first four series of the present edition are devoted to the sacred music and cantatas, and include fifteen masses, seven litanies and vespers, thirty-one smaller sacred works (offertories, motets, &c.), two oratorios, and three cantatas. By far the greater part of the sacred music was written at Salzburg, under restrictions both as to length and style. Excepting one or two of the masses and the great litanies in *B* flat and *E* flat, this portion of Mozart's work does not as a whole show the composer at his best. We get an occasional glimpse of what he might have been had he been left unfettered; but a great part of the music was written to suit the taste of the Archbishop of Salzburg, who liked what was lively and brilliant rather than what was ecclesiastical in character. Some of the earlier masses, which had not been previously published, are remarkable as showing the mastery of fugal writing which Mozart obtained while still a boy.

The fifth series includes the whole of the dramatic music. Of the early operas which preceded 'Idomeneo' only two had been previously published in score, and the study of these youthful productions is very interesting to those who would follow the steps by which the composer acquired his mastery of dramatic form. Without 'Mitridate,' 'Lucio Silla,' and 'La Finta Giardiniera' we should never have had 'Don Giovanni' or 'Figaro,' while 'Zaide' is certainly the precursor of 'Die Entführung.' The operas are followed by the collection of concert airs with orchestral accompaniment, forty-seven in number, several of which were written for special singers, often as *Einlagen* or airs introduced into the operas of other composers—a fashion common enough in the last century, though happily now obsolete. More than half of the pieces in this series are now published for the first time; many of them are among the finest specimens of Mozart's genius. The songs with piano accompaniment and the canons complete the vocal music.

The next five series (8 to 12) comprise the orchestral music, and are fully as interesting as those already noticed. We find first the symphonies, nearly all of the earlier ones being now issued for the first time; many of these are quite worthy of an occasional performance. The serenades and *divertimenti* given in series 9 are even more remarkable. Here we see Mozart experimenting in all kinds of forms, and sometimes with the most curious combinations of instruments. For example, there is one serenade written for a double orchestra, the one consisting of strings only, and the other of strings and kettledrums, without

any wind instruments. Another serenade is for four orchestras, each consisting of strings and two horns; while we have two *divertimenti* composed for an orchestra of two flutes, five trumpets, and four kettledrums. The strangest thing is that, even with these odd combinations, there is nothing bizarre about the music, which flows on as naturally and simply as possible. Very few of these works have been heard in public, but there are many which would well bear revival. Series 10, the miscellaneous instrumental pieces, is not, as a whole, one of the most striking, though containing a few gems of the first water, such as the 'Maurerische Trauermusik' and the Adagio for two clarinets and three bass-horns; but the eleventh series ('Dance Music') is a perfect mine of beautiful melody. Mozart's dances were nearly all written in the last few years of his life, mostly for the balls held in the Redoutensaal at Vienna, and many of them may be justly described as exquisite. The wealth of idea and the variety of treatment within very narrow limits—for the larger number of them are only thirty-two bars in length—are truly surprising. The concertos, twenty in number, which form series 12, only two of which had been previously published in score, show Mozart's intimate acquaintance with the capabilities of the various instruments of the orchestra for solo purposes.

Of the chamber music for strings (series 13 to 15) and the music for piano, with and without accompaniment (series 16 to 22), the former comprising 43 and the latter 142 works, it is needless to speak here, because scarcely any are new to lovers of Mozart. The whole of the pianoforte music, except a few of the earlier concertos and four unimportant trifles for piano solo, had been published many years since, and rank among the best-known of Mozart's works. The twenty-third series contains the very curious sonatas for organ and orchestra written for Salzburg. The organ, when it has an independent part, is treated in the free florid rather than in a contrapuntal manner, and the collection is more interesting from the novelty of its combinations than from its musical value.

The supplemental series, which is the only one not yet completed, already contains the 'Requiem,' the great unfinished Mass in *c* minor, the fragments of the operas 'Lo Sposo Deluso' and 'L'Oca del Cairo,' besides some symphonies and concertos. In a few weeks the remainder of the unfinished works will probably be published. Messrs. Breitkopf & Härtel must be warmly congratulated on the completion of their laborious task. It only remains to add that the engraving and printing of this monumental edition are equal in clearness and beauty to anything ever published by the first German firms.

Musical Gossip.

Two performances were given by the operatic class of the Royal Academy of Music on Tuesday and Thursday evenings. Selections from various works were given, the most interesting being the beautiful trio in canon and the prayer from the last act of 'William Tell,' which are never heard in Italian performances of the opera. A slight two-act operetta, entitled 'The Bride of Cambus,' composed by Mr. W. G. Wood to a

libretto of Mr. Sinclair Dunn, shows considerable ability, especially in the direction of melody. The composer should bear in mind in future efforts that repetitions of words an indefinite number of times have a grotesque effect in dramatic music, however excusable they may be in works for the concert-room. It would be unwise to criticize individual performances, but it may be said that Miss Eleanor Rees and Mr. Tufnail gave evidence of talent which may yield good results should they adopt the lyric stage as a profession.

THE pupils of the Kensington School of Music gave a concert last Saturday evening, under the direction of Mr. William Buels, the principal.

VERDI has remodelled his 'Don Carlos,' which is to be given next season at the Théâtre Italien, Paris. He has suppressed the whole of the first act excepting the romance for the tenor, which has been transferred to the second act. A new introduction has been written for the former third act, which is now the second, and the whole of the dance-music in this act has been cut out. The *finale* of the last act has been rewritten and much shortened; and besides several other modifications of more or less importance, the composer has in many places changed the orchestration.

SIR ARTHUR SULLIVAN visited Leeds last week, and conducted two rehearsals of the festival choir.

DR. HANS VON BÜLOW, who is at present staying at the Lake of Geneva, has so far recovered his health that he hopes in the autumn to resume his duties at Meiningen.

DR. HERMANN ZOPFF, well known as a musical critic in Leipzig, died on the 12th inst. at the age of fifty-seven.

THE current number of the *Musikalisches Wochenblatt* contains a long report by Herr Richard Pohl of the present series of performances of 'Parsifal' in Bayreuth. The writer considers them even more nearly perfect than those which were given last year.

SIGNOR CAGNONI, whose opera 'Don Bucefalo' has been very successful in Italy, has written an opera on the subject of King Lear, which is to be produced at the opening of a new theatre at Novara.

DRAMA

THE WEEK.

LYCEUM.—Mr. Irving's Farewell Representations: Eugene Aram; Doricourt in 'The Belle's Stratagem'; and Louis XI.

FOR the close of his English representations Mr. Irving has reserved some of his favourite characters. The merits of his Eugene Aram can scarcely be guessed by those who see him only in the one-act version in which he now elects to appear. This is, however, of comparatively little consequence, since few qualities of the actor are displayed in this character which may not be seen to equal or greater advantage in other parts. Mr. Irving's Doricourt in 'The Belle's Stratagem' is an admirably gay and vivacious piece of acting, wholly unlike anything else in which the actor has been seen. To contemplate Mr. Irving in a character which is really good, in which there is no background whatever of crime, remorse, villainy, or gloom, is now a novelty. In Doricourt Mr. Irving shows all that is best and highest in his comic method. His presentation of the brisk and well-mannered, if slightly self-enamoured, gentleman is admirable. The one fault to be found with it concerns the get up. The wig, it may be assumed, is archaeologically accurate; none the less it seems too broad, and assigns the actor at certain times a look of Dr. Syntax.

In the scene of simulated madness Mr. Irving is necessarily extravagant in drollery. He remains, however, within the limit of comedy, without once degenerating into farce. Miss Terry's Letitia Hardy, meanwhile, is one of the most irresistible pieces of comic acting this admirable actress has supplied. Equally gracious in the scenes in which she is natural and ladylike and in those in which she assumes the manner of the hoiden, Miss Terry assigns the character a value it has not during recent years possessed. A little touch of tenderness introduced in the closing scene is singularly judicious and effective. On the whole, the performance may perhaps be regarded as Miss Terry's masterpiece. Mr. Howe was an acceptable Hardy, and Miss Millward an agreeable Lady Touchwood. Other parts were moderately well sustained by Mr. Terriss, Mr. Tyars, and various members of Mr. Irving's company. 'The Belle's Stratagem' is a satisfactory specimen of an eighteenth century comedy. Its wit has lost little by the lapse of time.

OF the two characters in which Mr. Irving is seen to greatest advantage, Charles I. and Louis XI., the latter, as supplying better opportunity for the display of varied power, is the more interesting. Whether regarded from the standpoint of interpretation or from that of histrionic display, it is excellent. That it is one of the least popular of Mr. Irving's performances is attributable to the lamentable ignorance of the playgoing world, which cares nothing for art and will have a character sympathetic. As a study of character Louis XI. stands far in advance of any other rôle, Mathias included, in which Mr. Irving has been seen; as a display of method in art it is no less remarkable. The closing scene, in which, with the pallor of death on his face, with knees bent beneath the weight of the royal trappings he wears, and with nerveless hands from which the sceptre slips, Mr. Irving appears first standing in the doorway, then vainly seeking to reach the chair placed for his reception, is unequalled in picturesqueness and power. Even more remarkable is the bearing in the early scenes; the cruel and atrocious irony of speech, the satisfaction in his own craft, and the cynical indifference to the interests of others being shown with unusual skill. In elaborateness and in truth this impersonation may compare with anything the modern stage has seen. It is, moreover, sustainedly excellent. The fourth act is below the level of the others. The scene of abject cowardice when, his guards withdrawn, Louis finds himself in presence of his arch enemy, is finely thought out and abounds in suggestive detail. It comes short, however, of being impressive. The general performance of this play is also less good than the mounting. Mr. Terriss is picturesque as the Duc de Nemours, but assigns the character a very moderate amount of significance; Mr. Fernandez is too brusque, and on one or two occasions too loud, as Jacques Coitier; and Mr. Mead as François de Paule speaks with an unvarying monotony of tone suggestive of his mistaking the character for the Ghost in 'Hamlet.' Miss Millward is adequate to the character of Marie de Comines, and Mr. Andrews creates a favourable impression as the Dauphin. Tristan l'Hermite and Olivier

le Dain are fairly played. The French men around the king seem, however, too young. When the distribution of property is made by the king after the news has arrived of the death of Charles the Bold, it is beardless boys instead of tried warriors who receive his bounty. A gain would result if the men thus enriched kissed the hand of the king before departing, instead of posting off as though Flanders or Artois were round the corner and could be brought back in the hand. Mr. Irving's benefit this evening brings the performances at the Lyceum to a conclusion.

Dramatic Gossip.

A DRAMA entitled 'Rogues and Vagabonds' a recension by Mr. Byron Webber of a previous work by the late H. F. Saville, given at the Marylebone Theatre and elsewhere under the title of 'Life's Battle,' was produced on Wednesday afternoon at the Olympic. Mr. George Barrett acted in this with drollery as a comic policeman. The piece itself is a fair specimen of what was once called a transpontine melody drama.

A REVIVAL at the Adelphi of 'The Streets of London,' a version by Mr. Dion Boucicault of 'Les Pauvres de Paris' of MM. Brisebarre and Nus, shows Mr. Charles Warner in the character of Badger, created at the Princess's by Mr. George Vining. Mr. Warner shows in this the mixture of melodramatic energy and animal spirits which is the distinguishing feature in his acting. Mrs. Leigh and Miss Clara Jekes are also seen to fair advantage.

WITH the close of the French season at the Gaiety afternoon performances recommence. The first of these took place on Thursday when 'Romeo and Juliet' was presented with an indifferent cast. Singularly little interest has attended these representations hitherto and no improvement seems promised.

LOUIS MONROSE, ex-Sociétaire of the Théâtre Français, has died in Paris in his seventy-fifth year. His connexion with the 'Maison de Molière' was comparatively short, commencing in 1850 and terminating by a compulsory retirement in 1869. He was the son of the famous Barrizon, known as Monrose. His chief reputation was obtained as Basile in 'Le Barbier de Séville.' He also excelled in Frontin Crispin, and other characters of the kind. At the Odéon he created the Laird de Dum-bicky in Dumas's strange drama of that name. Paris in 'La Ciguë' of M. Emile Augier, Falstaff in a translation from Shakespeare by MM. A. Vacquerie and P. Meurice; and Marcelline in a *pastiche* which it was attempted to pass off as a newly discovered work of Molière. At the Théâtre Français he was principally distinguished by idleness, his never having played for two years being the cause of his having leave the institution. He was a dramatist as well as an actor, contributing 'Figaro en Prison' to the Théâtre Français, 'Mon Ami Babolain' to the Gymnase, and other pieces at the Odéon and other theatres.

THE *procès* between M. Koning, director of the Gymnase, and M. Marais, which has been much discussed in the press, has ended disastrously for M. Marais, who, besides being condemned to pay between 60,000 and 70,000 francs, together with all the costs of the action, is defendant in an action for defamation brought against him by Mlle. Lina Munte, whom he charged with responsibility for the death of his wife, known as Mlle. Hélène Petit. The circumstances under which the charge was brought are too familiar to need recapitulation.

TO CORRESPONDENTS.—F. C.—J. P. B.—received.
C. S. B.—Forwarded to the editor of the dictionary.
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